

Dwight's Journal of Music.

WHOLE No. 983.

BOSTON, SATURDAY, DEC. 21, 1878.

VOL. XXXVIII. No. 19.

The Child Musician.

He had played for his lordship's levee,
He had played for her ladyship's whim,
Till the poor little head was heavy,
And the poor little brain would swim.

And the face grew peaked and eerie,
And the large eyes strange and bright,
And they said,—too late,—“He is weary!
He shall rest for, at least, to-night!”

But at dawn, when the birds were waking,
As they watched in the silent room,
With the sound of a strained cord breaking,
A something snapped in the gloom.

‘Twas a string of his violoncello,
And they heard him stir in the bed:
“Make room for a tired little fellow,
Kind God!” was the last that he said.

—New York Semi-Weekly Times.

Music with the Blind.

(From the Forty-seventh Annual Report of the Director of the Perkins Institution and Massachusetts School for the Blind, September 30, 1878.)

The department of music continues to perform its important part in our system of education, both as an essential element of mental development and culture, and as a powerful agent in training up the young to usefulness and independence.

The usual routine of study and practice has been pursued with regularity and earnestness, and the results have been as satisfactory as those in any former year.

No endeavors have been spared to increase the internal means and facilities for a broad and thorough musical education, and to render the department complete in all its appointments.

During the past year two full concert grand pianos and an upright have been added to our collection of musical instruments; and several old ones have been repaired and put in good order.

Our course of instruction is methodically arranged, and every opportunity consistent with our means afforded for the thorough study of music as a science and its practice as an art.

The number of pupils who received instruction in music during the past year was eighty-five, and the branches taught may be summarized as follows: Pianoforte; the parlor and church organ; solo and class singing; the flute, clarinet, cornet and other brass instruments; harmony; the history of music and pedagogics.

Our corps of instructors consists of five resident teachers and one assistant,—all former pupils of the school;—three non-resident professors, and three music readers.

At the close of the last term nine pupils graduated from the music department, some of whom were also well qualified as tuners of piano fortes. The success of all in the practical walks of life will depend upon their ability to turn their knowledge and skill here acquired to useful account, and upon their exertions to secure their full share of the public patronage.

Of the three classes in harmony one completed that study, in which the extracts from Richter's manual, copied the preceding year in Braille's system of musical notation, rendered great service. The study of harmony, even in an elementary course, is of special advantage to the formal training of the pupils. It opens to them an entirely new view of music, and gives them a systematic knowledge of its

grammar as well as of the nature of its sounds. Exercises in tones train alike the understanding, the memory and the æsthetic faculties. In learning the variations of musical tones, the pupils must, firstly, consider them with reference to their melodic, rhythmical, dynamic, and harmonic character; and secondly, with reference to their inner or æsthetic nature, through which they exemplify the beautiful. The former of these two processes is accomplished by the musical faculties, the latter by the fancy and by the sense of beauty. Hence harmony forms the foundation upon which a scientific musical knowledge is reared; and the deeper and broader the basis, the higher will the structure rise.

Embossed books on the subjects of counterpoint, fugue, composition and the history of music, are becoming great desiderata. These studies have undoubtedly been mastered by blind students without the aid of such books, but at a great disadvantage and with the loss of much valuable time.

Most of our scholars receive instruction in several branches of music, and at the same time are carefully trained in the methods of imparting their knowledge to others with equal success. The plan of placing the younger pupils under the charge of some of the more advanced ones continues to be attended with most beneficial consequences. It gradually familiarizes them with the habit of teaching, and prepares them to leave the Institution with some practical experience in their profession.

The efficiency of the band is somewhat impaired by the retirement of several of its leading members, whose term of instruction had expired; but their places are filled from among the younger members of the department, and the remodelled group will soon be in good practice and in fair condition for public performances.

All pupils have a fair trial in music and devote some time each day to its study and practice; but only those who show special talent and possess such general mental ability as is essential for the attainment of excellence in any art devote as much time to it as can profitably be employed.

In the selection of music great care is exercised, and the sensuous trash, which vulgarizes the art and corrupts the popular taste, is excluded from our school. Compositions of an acknowledged excellence alone are recommended to the pupils. It should be borne in mind, however, that, unless the intellect and the sentiments are fully cultivated and the feelings awakened and refined, the acquisition of an ardent fondness for classic music and of taste and skill for playing it well is hardly possible. Those and only those who are well developed mentally, and have a sufficient foundation of knowledge and practice, can study advantageously the works of the great masters.

Such is in brief the nature of the work pursued in our music department, and such are the internal means and facilities afforded by this Institution to make thorough musicians and good teachers of those of its beneficiaries who possess the requisite talent and ability.

External opportunities for the cultivation and refinement of the musical taste of the pupils by attendance upon performances of various kinds and hearing great compositions interpreted by eminent artists, have been on the increase during the past year. Nor has the interest or the ready and active sympathy of most of the distinguished musicians of our city diminished. On the contrary, a brilliant array

of talented artists have given in the hall of the Institution a series of entertainments, which delighted all who had the privilege of hearing them, and added much to the happiness and instruction of our pupils. Our sincere and heartfelt thanks are due to them, as well as to the societies, proprietors, performers and managers, who have been so kind and so liberal as to allow our students of music to attend gratuitously most of the best concerts, rehearsals, operas, oratorios, and the like, given in the city of Boston. The significance of these opportunities can hardly be over-estimated. They are extremely valuable to the blind of New England in many ways. They afford the best means for the education and refinement of the musical taste. They contribute largely to the æsthetic culture, stimulate the powers of appreciation, and lay the foundation of sound analytical criticism. Finally, they introduce our pupils into those peaceful and harmonious gatherings of the people, where the storm of antagonisms and the violence of human passions are calmed down by the sound of music, and all enmity and acrimony of feeling are softened into kindness and good will. * * *

I deem it hardly necessary to dwell upon the subject of the passionate fondness for music shown by the blind throughout all ages. The sculptured granite of Egyptian tablets no less than the imperishable record of the Grecian bard attest their devotion to the “concord of sweet sounds.” Their aptness for music is universally admitted, and can be easily explained.

In consequence of the loss of the visual sense, an unusual amount of exercise is required from that of hearing, whereby the sphere of its acquired perceptions is greatly enlarged and its usefulness enhanced. Hence the intellectual susceptibilities of this sense are so cultivated by practice and education, and its discriminating power is so increased, that it becomes an efficient medium for the acquisition of objective knowledge and an exhaustless source of pleasure and enjoyment. The world of sound with its endless changes and modulation is to the blind what the scenes of external nature with all its pleasing varieties of form and color and its numberless combinations and beautiful blendings of light and shade are to those who are permitted to look upon them. * * *

But, in addition to its æsthetic effects, there are other advantages of a practical character which render proficiency in music of vital importance in the education of the blind. The loss of sight is less of an obstruction and an obstacle in this vocation than in any of the mechanical occupations. Here the technical difficulties may be easily overcome and the sightless student may attain excellence as a teacher. Here the hand may perform its task without the assistance of sight and the streams of harmony penetrate the inner chambers of the ear without the aid of the eye. A wide field of great usefulness is thus opened to those who are endowed with marked ability and talent, and a source of available means for self-maintenance provided for all who are not wanting in capacity, perseverance and general culture.

For these reasons music is considered as one of the most important branches in our school, and neither expense in increasing the number and variety of instruments nor pains in securing the services of zealous and talented teachers are spared. It is hoped that the necessary means may be supplied for continuing our efforts in this direction unrelaxed until the music department of the Institution may be

come a truly complete and efficient conservatorium, the graduates of which shall be well fitted to be classed with the best players and vocalists, and be in demand as among the most competent instructors in composition, counterpoint and fugue.

TUNING DEPARTMENT.

Closely interwoven with the interests of the musical are those of the tuning department. Many of our musical pupils incline rather toward tuning than teaching as a profession; and, even when this is not the case, the power of taking care of his own instrument is of great value to a musician, and is in fact one requisite of a perfect artist.

The affairs of the tuning department are being vigorously carried on, and steady progress has been made during the past year.

Eighteen pupils have received instruction in tuning, five of whom graduated at the close of the school term. These were all carefully prepared and well fitted to enter into the domain of practical business, and, so far as heard from, are doing extremely well.

The work of our tuners has given entire satisfaction to our customers, and its quality is best attested by the comparative readiness with which some of the most intelligent families of Boston and the neighboring towns place their costly instruments under the care of the tuning department of this Institution.

The contract for tuning and keeping in repair the piano-fortes used in the public schools of Boston for one year expired on the first of May last, and the work of our tuners was so thoroughly and conscientiously done as to dispel all doubts as to their skill and ability, and meet with the unanimous and unqualified approval and commendation of the instructors of music in the public schools.

In view of these facts, and after a careful consideration of the matter, the committee on accounts of the school board have unhesitatingly and cheerfully renewed the contract for another year on the same terms as before, "as an evidence of their entire satisfaction," and have touched upon the subject in their last annual report in the following words:—

"Last May, owing to the decease of the former tuner of pianos for the city, the contract for the tuning and small repairs was awarded to the management of the Perkins Institution for the Blind at South Boston. The committee were not unanimous in this selection; it seemed to some of them to be of doubtful expediency; while they did not question the ability of the blind people to correctly tune an instrument,—a matter depending upon the ear,—they did not feel that they were as fully capable of judging the need of small repairs constantly required by instruments submitted to such hard usage as the pianos in our schools. They also believed that should they be obliged from these circumstances to transfer the contract to other parties at the end of the year, it would be a matter of great regret to all concerned, and work to the injury of the Institution. The contract, however, was awarded, the management assuming the responsibilities cheerfully and with a full knowledge of their importance. At the end of the year their work received the unanimous approval of the music instructors, and the approbation of the committee. As an evidence of their entire satisfaction, the contract was again awarded to them at the same price."

The renewal of this contract is a subject of much congratulation. It is an explicit recognition and an official acknowledgment of the ability and proficiency of the tuners of this Institution made by the school board of the city of Boston. It is an eloquent recommendation of their skill and competence, which will open a broad field of activity and usefulness, and at the same time confer an incalculable benefit upon their brethren in misfortune everywhere. It is a noble act of justice and fairness, and its effects will doubtless be to inspire the blind in all parts of the country with courage and hope, and to stimulate them to more strenuous exertions and greater efforts to

attain efficiency in their respective vocations and take their place in the social ranks. May the example of the school committee of Boston be followed by those of all other cities, where there is an opportunity to give employment to competent tuners of this class.

The receipts of the tuning department during the past year amounted to about sixteen hundred dollars, the greater portion of which has been paid to those who have done the work, and in some cases has supplied a pressing need.

Several of the more advanced scholars in this department have practised tuning reeds with satisfactory results. Their success has removed the doubts which have hitherto existed as to the possibility of the blind becoming adepts in tuning reed organs. We have already received encouraging reports from several young men, who, since they left us, have done this kind of work successfully and to the entire satisfaction of the owners of the instruments.

At the convention of the American instructors of the blind, recently held in Columbus, O., much interest was manifested in the art of tuning piano-fortes as a suitable employment for the blind, and, so far as there was any opinion expressed as to the qualifications of the sightless tuners, it was in the right direction. Too much stress cannot be laid upon the importance of having these tuners carefully trained and thoroughly qualified in their art. To this end the course of instruction must be systematic and progressive, the facilities for the cultivation of the discriminating power of the ear varied and adequate, and the means for study, illustration, and practice ample.

But even a great proficiency and acknowledged excellence in the art of tuning and repairing piano-fortes cannot be of great avail to its owner unless accompanied by intelligence, good address, tact, pleasing manners, neatness in person and apparel, modesty in demeanor, freedom from unclean and objectionable habits, and above all promptness and sterling honesty in all business transactions. Unfortunately these requisites are often overlooked by the blind, and some among their number are partly responsible for the prejudices existing against them. Such persons are those who have sought and obtained employment on the ground of charity rather than of competence, and who were utterly unfit to do the work intrusted to them. Thus, while proving themselves unworthy of the confidence and patronage generously given to them, they have at the same time raised a strong disbelief in the abilities of the blind as a class, thereby ruining the prospects of skillful workmen who but for this might be hired with quite as much profit to their employers as to themselves. By similar individual acts the blind in general have been unjustly harassed, their labor undervalued, their efforts for self-maintenance misapprehended, their fitness to do various kinds of work doubted, and their interests injured. Happily the time for asking and receiving aid on the score of charity has passed. The memory of Bartimeus' old seat by the gates of Jericho is a perpetual protest against what is so pitiable a disregard of man's dignity and self-respect, and an unequivocal condemnation of the unsoundness of a faded civilization. There prevails among the blind of to-day a higher standard and a nobler ideal of true manhood and womanhood. The educational advantages which they have enjoyed for the last forty-seven years in this country have created and fostered in them a just aspiration for independence and social equality, and an ardent desire to accept and assume the responsibilities of life under the same conditions with their more fortunate brethren. Milton wrote:—

"What in me is dark,
Illumine; what is low, raise and support,"

and the echo comes, from the cultivated and elevated ranks of the blind of New England,

"Let intellectual and moral light penetrate and dispel the clouds of physical darkness, give us educational facilities for the development of our faculties and the increase of our capacity, grant us suitable opportunities for preparing and arming ourselves efficiently for the struggle of life, and we ask no more."

Our tuning department is supplied with every appliance necessary to give the pupils a thorough knowledge of the mechanism of the piano. A practical acquaintance with all parts of the instrument is considered so essential in the training of our tuners that no one wanting in it is allowed to undertake to tune, and much less to repair, a piano-forte. Pupils are required to study all the smaller parts of the action minutely, familiarizing themselves with the shape and use of each one, just as young surgeons are taught the use of the muscles and tendons of the human body by dissection.

No endeavors are spared in securing every appliance to facilitate the work of our tuners, and place them as nearly as possible upon an equal footing with the seeing members of the craft. We have recently introduced a new and useful contrivance, by means of which they are enabled to remove the dust from the sound-board, as well as any small particles which may have lodged upon it, and which cannot be reached in any other way. It is simple in its construction, not liable to get out of order, can be obtained at a reasonable cost and carried in the bag with other tools.

It is a very propitious omen that manufacturers of piano-fortes are beginning to recognize the claims of the blind tuners and to admit them to their shops. Much credit is due to one of the most famous houses in London, Eng., for employing several of these tuners. A few of them have also met with encouragement in some of the manufactories of this country, and the head tuner of one of our leading American firms is a blind man. May this example be followed by other piano makers of high standing and great influence. Experience obtained by observation and supported by a scientific examination of the functions of the sense of sight and of the effects of its loss, asserts that the blind develop a most astonishing power and accuracy in distinguishing the pitch and quality of sounds, and that they acquire great proficiency in the art of tuning piano-fortes. The testimony of artists, music-teachers, amateur players and school committees confirms this affirmation. Mendelssohn, that bright star in the firmament of music, was heard to say of a piano tuned by a blind man, that it was in the finest condition of any he had ever known.

Is not all this sufficient testimony to induce American piano-manufacturers to give these tuners a fair and patient trial, and decide their case, not by a mere *a priori* reasoning, but on its own merits?

Charles Gounod.

THE REMARKABLE STORY OF HIS LIFE IN ENGLAND.

(Condensed from a London letter in the *New York Herald*.)

The recent production in Paris of M. Gounod's *Polyeucte* has directed public attention to the composer on the one hand and to the relations he had with Mrs. Georgina Weldon on the other. For it was when M. Gounod was residing in the house of the Weldons in London, and when the prematurely old man, who was bordering on sixty, was first smitten by the smiles and flatteries of the beautiful Welsh woman, that he wrote the greater part of *Polyeucte*. Gounod was at that time about fifty-six, Mrs. Weldon about thirty. She still had the bloom of youth upon her cheeks, and society reported her beautiful.

Mrs. Weldon was born a Miss Georgina Treherne, the daughter of an old Welsh family, highly esteemed in the mountains of the Principality. Wayward from her childhood, she soon showed signs alike of ambition and restiveness. Mrs. Treherne took her daughter to Brighton, England. There,

on that most enticing and dangerous of promenades, the Grand Parade, Georgina Treherne first met Harry Weldon, who was at that time in the prime of manhood. Tall, and gifted with an admirable figure and a handsome face, excellent conversation and a fine, manly fellow, Harry Weldon seemed the man most likely to make Georgina happy.

Mr. and Mrs. Weldon resided at Tavistock House, in Tavistock Square, once the residence of Charles Dickens. Relying upon the celebrity of the house, Mrs. Weldon attempted to gather round her all the celebrities of English literature. In vain. A few old men came to her "receptions," men who were attracted by the beautiful rose color of her delicate skin, by the perfection of her figure and by the liking most men have to chat with a pretty woman. But this was all. Tavistock House had its Mrs. Leo Hunter, but it lacked its Mr. Leo. For this rôle Captain Weldon was obviously unfitted. He was very good natured, very good looking, and a very good fellow, but he was certainly no "lion." But at last chance threw into Mrs. Weldon's way a famous man—M. Charles Gounod, the composer of *Faust*.

After an interval, in which she corresponded with Gounod, the composer came to live at her house with the consent of her husband.

To fully appreciate what follows, it is necessary to recall some facts of M. Gounod's private history and the reasons which caused him to become a refugee in England.

M. GOUNOD'S PRIVATE HISTORY.

The war with Germany had only just ended, and the revolt under the Commune had barely been suppressed. Gounod was never a brave man, and he lacked the courage of Auber, who, twenty years his senior, served in a volunteer regiment against the enemies of France. Gounod had instead escaped to England, where society received him with open arms. Nor must the peculiar character of Gounod be forgotten. He has thrice been confined in a *maison de santé* as a lunatic—once during the time that he was living in the house with Mrs. Weldon. Of a most erratic and changeable temperament, he was also greatly prone to be under the influence of women. It will be recollected that in 1843, while he was studying at Rome, he actually took minor orders and donned the soutane and biretta previous to being raised to the subdeaconate. It was a woman who persuaded him to quit the seminary and leave Rome for Paris. Again, late in 1846, when *La Gazette Musicale* had announced authoritatively that M. Gounod was about to take the irrevocable step toward the deaconate and priesthood, M. Gounod but a month afterward happened to meet with the daughter of the celebrated pianist, Pierre Giuseppe Guillaume Zimmermann. Flushed with love he bade adieu to the Roman Catholic priesthood and married the lady. Such then was the ardent and impressionable Frenchman who was thus thrown in the path of this ambitious and beautiful woman.

THE HOME OF DICKENS.

Tavistock House is a large building, situated in the centre of Tavistock Square, a blind alley leading nowhere. The square has gates, which are closed at night; a garden with large trees in front and a single terrace of three or four houses behind. To the great public, however, Tavistock House is known as having been the favorite residence of Charles Dickens, and in the splendid drawing-room were represented the plays which Dickens mounted and acted for the amusement of his children. Before it passed into the hands of the Weldons it was the favorite resort of Thackeray, of Forster, of Disraeli and of many of the literary lights of the period. To revive its old glories was the ambition of Mrs. Weldon, and the attraction was to be M. Charles Gounod. It was about Christmas Day, 1871, that Gounod first went to take up his definite abode there, and his sojourn lasted more than three years. Gounod's life at Tavistock House was at first a very simple one. The week was spent in business and in privacy. The composer worked all day, and at night went to the theatre, enjoyed family life with the Weldons, or entertained a very few of his most intimate friends. On Sunday M. Gounod and Mrs. Weldon "received." Captain Weldon now seemed to be left altogether out of the matter, and although he was generally present when state visitors came by appointment, he appeared content to allow Gounod to be the lion of the house, with Mrs. Georgina Weldon as managing directress. The restless ambition of the lady would not, how-

ever, permit the hardly worked composer the rest his health so much needed. In his business she assisted him, it is true. She wrote and signed the name of Gounod to all the composer's letters, and she gradually took the whole of Gounod's business affairs into her hands.

MME. GOUNOD JEALOUS.

This situation gave Mme. Gounod, the wife of the composer, that which is called in mundane parlance "reasonable cause for alarm." Mme. Gounod did not at all appreciate the purely disinterested friendship of the Weldons, and she expressed her opinion herself and through her friends. Some of Gounod's best acquaintances remonstrated with him.

To an appeal from M. Barbier, M. Gounod replied from Tavistock House, March 15. He complained that his reputation was being stabbed in the back. He says: "My friends in France do not ignore that my household is an unhappy one. They know the sufferings which have affected my brain, my family life, the activity of my career. They call me a hypocrite because, while I preserve a profound and sincere attachment to the mother of my children, I regard myself happy in the society of an artistic nature which regards itself as mine." He says at Tavistock House he has peace; that the climate of London agrees with him better than that of Paris had done; that he is working for his family, and that he fulfils his duties with conscience and with all that remains of his strength. To M. Pigny, the brother-in-law of his wife, he writes in a similar strain, and asks that his son Jean may "come to embrace me in the Whitsuntide holidays, when he will sleep in my own bedroom." So that nothing could be fairer or more openly virtuous. Last of all on this subject comes a letter from Gounod to his wife, under date of March 18. He addresses his wife as "dear friend" and says: "The state of my mental and physical health forbids me to return to Paris. I am placed between two duties—a wife whom I respect and honor and love, and who holds the first place in my affections, and my admirable friends, whom I respect and honor and love, and whom I will never abandon. The situation has become intolerable. Let the public think and say what it will, I will return to my home and my drawing-room never more. I have had, as others have had, my hours of infidelity; they have cost me dearly, and I have expiated them. They have said of me for some time past—since I have been here—the most infamous things which tongues could invent or ears listen to. But sublime friendship is my reward. My son sleeps near me in a room large enough for two. If you will consent to come here to find your husband and to fix your life near his you will find a friend—sure, devoted and inseparable," which offer Mme. Gounod at once declined.

GOUNOD INSANE AGAIN.

Gounod soon after this suffered from an attack of mental aberration and was confined in a private lunatic asylum at Brighton. Away from the Weldon's he, however, soon recovered, and in August we find him at Spa, from whence he came back to London.

A NEW ACTOR ON THE SCENE.

Jean Gounod, the composer's son, arrived in London in the middle of April, after a brief visit to his mother in Paris. The brilliant example the father had set the son is evidenced by a letter written April 22, by the Professor of the College of Jesuits, where young Jean had been educated, giving the youth a strong reprimand for the wickedness he had committed in thrashing his own mother. The Jesuit *pater* states he has seen with his own eyes that wounded hand of his mother, and he predicts that the child who strikes his mother is condemned by God and man. To this Gounod himself replied, stating young Jean's version of the affair, to the effect that his mother had thrashed him and had caused her wounds herself. That the moral character of the young man was not all that could be desired was, however, soon shown. Young Gounod, it seems, also became fond of Georgina. But Mrs. Weldon writes him from Margate a sharp letter about his conduct:

"MY DEAR JEAN—You know that I formerly loved you, but I find you now so detestable that I wish plainly to tell you that I will have nothing more to do with you. It is possible that you will learn how to conduct yourself when you are twenty-three or twenty-four years old. Until then you are the great trouble of my life, as the happiness and

peace of your father are for me the religious care of my life. But Mary and I would abandon everything to preserve this dear and angelic peace which God has granted your father's soul, and which makes him hear so many divine things. You can think me hard and detestable and absolutely anything you choose, but you ought to be sure of one thing, that I merit your love and profound respect. Two months ago your father was delirious; he has been in a very curious state, and he continually besought me, 'Mimi, do not let them take me.' He made me swear I would never leave him, and—why I did not know—he said that I was the only person in the world in whom he had true and full confidence; not even in Mary, who is an angel of goodness and patience to him, taking care of him like a sister. He spoke and raved without ceasing of everybody he had ever seen or known, and he said to me at least a thousand times, 'Mimi will not leave me, Mimi will not leave me. No, no; Mimi will not desert me, Mimi will not let them take me. She is all white like an angel. She will not let them throw me into hell.' Now you know I have said, and I will maintain what I said, that if you come to England I will take lodgings for papa and you. *I will not have you in the house, and you know why.* (The italics are Mrs. Weldon's.) Adieu, then. Detest me as much as you like. It is of no use your writing to me.

G. WELDON."

On this Gounod, of course, promptly threw over his precious son, who returned to France to the mother he had been accused of thrashing.

GOUNOD'S LIFE WITH THE WELDON'S.

His life was now a tolerably peaceful one. The week was a continued round of hard work and routine. There was the Gounod choir to teach, and "Polyeucte" and "Georges Dandin," besides innumerable songs, to compose. Whenever he went the composer was accompanied by Mrs. Weldon. They went to the Alexandra Palace, where a Gounod concert had been arranged, and just as the composer had taken up the *bâton* Mrs. Weldon stepped forward and, stroking him under the chin, said to the orchestra, "Isn't he a dear old man?" an expression of opinion which was of course received with shouts of laughter. At home in the evening Gounod reposed in all the comforts of a family life. He smoked his long pipe in peace, and anon indulged in that which Mrs. Weldon was accustomed to call "one of his heavenly dreams."

Occasionally Gounod himself would sing, and the absence of voice was fully compensated for by the consummate art which he evinced. Mrs. Weldon invariably sang either one of the airs from *Polyeucte* or other works which Gounod was writing specially for her, or some trivial ballad. Afterward the hat was passed round for the then incipient orphanage and the people dispersed. Gounod himself was undoubtedly a prisoner of war, but he liked the life, as it gave him the peace his health so much needed. The week, too, was a busy one for the household, which was presided over in every sense of the term by Mrs. Weldon. The lady herself conducted the rehearsals of the Gounod choir and taught many of the members of the choir to sing in her own peculiar fashion. She managed the business of the Gounod concerts exclusively, writing all the letters and directing the whole concern.

On the 8th of June Gounod left England, never, probably, to return.

RELEASED FROM THE CHARM.

From that date until the 13th of June letters were frequent. On that date, however, Gounod wrote an elaborate excuse that his son Jean, whose little peculiarities have been alluded to earlier in this narrative, had cried to him, "Papa, hold me! save me!" and that he intended to remain in France. The Weldon's at once saw the danger in which they were placed. Both Captain Weldon and his wife wrote the most pathetic appeals to Gounod to return. The appeals were useless, for the composer, freed from the fascinations of the siren, was sane again. Letters now became not only frequent, but lengthy. The entreaties of the Weldon's were of the most pathetic description. Gounod preserved his old familiar style and pet names toward them, but remained in France safely with his family. The composer was obviously playing a double game, but the poor foolish old man in antagonism with a clever woman did not stand a chance. He placed his affairs in the hands of English lawyers, who demanded an account of money received and a surrender of M. Gounod's effects. The French

Ambassador to London intervened and the battle now became desperate.

FROM LOVE TO LAW.

The Weldons replied by the exhibition of a power of attorney assigning all Gounod's English property to them, and they declared that no one could touch them. A further demand for a statement of accounts, brought a bill from the Weldons for a large sum per week as a charge for Gounod's board and lodging during three years. On the 7th of July Gounod wrote from Paris to Mrs. Weldon, addressing her as "My Dear Mimi," and complaining bitterly of her conduct in regard to his English effects. He concludes: "I do not understand it at all. I embrace thee in spite of my annoyance and the deplorable state of my poor head. I am always thine, old Mimi, Charles Gounod." This is the last letter Mrs. Weldon ever received from Gounod.

THE FIGHT FOR THE MUSIC.

The battle now waged still more furiously about the copyrights, the scores Gounod had left behind him in his flight, and the rest of his property in England. Immediate proceedings were threatened by the lawyers, and the Weldons were said to have replied by a threat to burn the only existing scores of the two operas—*Polyeucte* and *Georges Dandin*—which Gounod had left. There was actually a report that Mrs. Weldon had, from jealousy and spite, destroyed *Polyeucte*, and in a pamphlet, entitled *La Destruction de Polyeucte*, Mrs. Weldon entered into an elaborate explanation of her real or fancied wrongs. It was then said that Mrs. Weldon refused to give up these manuscripts unless Gounod would come personally to fetch them, thus placing himself once more within the influence of her blandishments. Gounod himself believed the manuscript lost, and in the course of ten months he completely re-wrote from memory the full score of *Polyeucte*.

THE SCORES MYSTERIOUSLY RETURNED.

One night, however, M. Oscar Comettant, the musical critic of *Le Siècle*, and a friend of M. Gounod, had finished his dinner and was enjoying his desert, when he received a large parcel. He opened the outside wrapper and found written in ink on the inner casing, and in a lady's handwriting, "Do not open these papers until after my death." As, however, there was no indication of the name of the writer, nor of the fact whether or not she was living or dead, M. Oscar Comettant, like a sensible man, proceeded without further ado with the examination of the parcel. A note dropped out and the party read, "When I am dead, return the scores to the maestro, and tell him that I have always preserved for him the most sincere affection." As quick as thought M. Comettant tore open the parcel and there discovered the original and long-lost scores of *Polyeucte*, of *Georges Dandin* and of a symphony of *The Redemption*. It is true that the scores were marked and blurred by the alterations and so-called emendations of Mrs. Weldon, but the prize was secured, and Oscar Comettant and his friend Emmanuel Gonzales rushed off as hard as they could to the house of Gounod. But the lost *Polyeucte* had already been found, for M. Gounod, in despair of ever recovering the manuscript, had, as we have said, re-written the greater part of the opera from memory.

THE LAST ACT OF THE DRAMA.

The flight of Gounod caused a general break-up of the Weldon household. Mrs. Weldon started an academy for educating and maintaining poor young children gratuitously, and the noise of the youngsters proved more efficacious to arouse the ire of Captain Weldon than all the letters of Gounod. Captain Weldon forthwith separated from his wife and went to live in Albert Mansions, in Victoria street, while his wife carried on the vocal academy at Tavistock House. She made more than one attempt to regain her influence over Gounod, but without avail. She even had gained admission to the stage of the Paris Grand Opera during a rehearsal, but Gounod, warned in time, was hurried away through a side door by his friends.

Gounod himself is now living happily in Paris, surrounded by his family and honored by French artists and French society.

Singing and Singers.

BY FANNIE C. HOWE.

(From the New Haven Journal and Courier.)

The human voice is an instrument. That it is so is proved by the experiment which has been made

by German scientists of detaching the vocal apparatus from deceased persons, and obtaining by the use of bellows varied sounds therefrom. The voice is the most perfect of musical instruments, and it is the aim of other instruments to imitate it. Being a part of the person of the performer, it is more completely under control to give every shade of expression and every variety of intonation. The perfection of the art consists in singing with such ease that the tones are given purely and naturally as if from the overflowing of the soul. The uncultured voice invariably has natural defects. It may be either guttural, or nasal, or veiled, or uneven, weak, harsh or tremulous; and never has the smoothness, liquidity and beauty of intonation of the trained voice.

To be enabled to use the beautiful instrument which nature has given us to the fullest advantage, one must to a natural love of music and a correct ear give years of careful and intelligent practice. Hence, to become a great singer is no mere child's play, and singing is such an important branch of the fine arts that finished singers are worthily given the title "artists." Singing is the only single art in which women command higher compensation than men. One thousand dollars for a single night's performance from a queen of song has not been unusual. In church quartettes the soprano usually receives the the highest compensation.

ITALY, THE LAND OF SONG.

The climate and language of Italy were both so favorable to vocal music that the art reached such perfection there that it early became the school of the world. In the words of the gifted Madame De Stael, "Italy is the land of song, where the night ingale rests upon the rose-bushes and pours forth the most delicious notes, mingled with the sweetest of scents." An eminent musical writer says, "The old Italian method of instruction, to which vocal music owed its high condition, was purely empirical, that is, the old singing masters taught only according to a sound and just feeling for the beautiful, guided by that faculty of acute observation which enabled them to distinguish what belongs to nature. Their pupils learned by imitation without troubling themselves about rules." Therefore their singing was pure, easy and natural. When one endeavors to use his voice according to scientific principles his singing will become forced and unnatural.

THE OLD ITALIAN MASTERS.

The old Italian masters spent years in training the voices intrusted to their care, as the following account of the great master Porpora and a favorite illustrates. "The master having obtained from his pupil a promise to follow his guardian without a question noted some scales, trills and passages of vocalization of different kinds on one page. This single page occupied them for two entire years. The third year commenced and yet nothing was said of changing the lesson. The pupil began to murmur, but the master reminded him of his promise. The fourth and fifth year found them at the same eternal page. The sixth year the master added some lessons in articulation and lastly in declamation. At the end of the sixth year, the pupil who still supposed himself in the elements, was much surprised when Porpora said to him 'Go, my son, you have nothing more to learn. You are the first singer of Italy and of the world.' This was the truth, for he became the celebrated Caffarelli. We have no more Porporas now-a-days and consequently Caffarellis are rare.

MUSICAL QUACKS.

The fact of being educated in any branch of music does not qualify one to teach the voice:—a special training is necessary as distinct as the practice of surgery from the general practice of medicine. In Italy, the great land of song, are schools of music where the solfeggio or reading at sight are separately taught by different masters. Many of the solfeggio teachers willingly, charlatan like, pass for teachers of the voice, an office for which they are wholly unfitted. In our earliest days of study we came in contact with such a teacher, a wily foreigner, and were much troubled as to the different transitions of the registers of the voice, the use of different timbres or qualities of sound, etc. All our eager questions for information were answered unsatisfactorily. He once told us we "knew too much." We did, for he knew too little, and conscious of it felt uncomfortable. It is bad for any young singer, ardent, hopeful, her soul absorbed with a love of this angel art, to fall even for a brief

space into the hands of a vocal quack. Without a natural musical aptitude joined to an especial training, a teacher is apt to work great mischief. He cannot discriminate pure from impure tones, forces the voice into singing notes in one register that should be given in another, and misdirects in various disastrous ways. Thus beautiful voices at the very outset are often hopelessly ruined, the vocal organs combining to make not only the finest of musical instruments, but the most delicate, most easily destroyed.

THE REGISTERS OF THE VOICE.

By registers of the voice is meant a series of consecutive sounds, all of which are of a similar character, produced by the same mechanical means, or the same set of muscles. The human voice, as generally accepted, has three registers. The lowest is the *chest*, the middle the *falsetto* and the highest the *head*. In the male voice the principal register is the chest. It is used also in the female voice, but not to so great an extent. The middle register, or falsetto, so named from the Latin word *fauces* signifying throat, is common to both sexes. These tones seem to be formed directly in the throat. The highest or head register is entirely useless to male vocalists, excepting to baffle or comic singers. Among the negro minstrels men in women's attire often come on the stage and sing what is termed soprano. These give their tones from the head register. The upper register is of the greatest importance to the female voice. This last-named series of sounds is capable of great extension. By careful practice from three to six tones may be added to the voice.

TIMBRES OF THE VOICE.

Beside the different registers of the voice are the different *timbres* or varieties of sound which can be given in each register. The most easily distinguished are these two, viz.: the sombre or grave timbre, and the open and clear timbre. Many vocalists use the same timbre continually without regard to the sentiment of the piece they are executing. When the open timbre is used in the falsetto register the voice sounds like that of a child. The two above named are not all the varieties of timbre which a singer can give. They are as various as the shading which the artist uses in painting a picture. The correct use of timbre is the most important aid to singing with expression; and this last depends almost entirely upon the talent and genius of the singer.

WHY THE ITALIAN IS THE MOST MUSICAL LANGUAGE.

The first care of a teacher is to instruct a pupil to produce a pure tone. This must not be confounded with a loud tone, which ignorant people are apt to consider the great requisite. The language most favorable for producing a round pure tone is the soft melodious Italian. In the Italian most of the words end in vowels, as in this phrase from the opera *I Puritani*. "*Qui la voce sua suava*," which translated reads: "It was here in accents sweetest." Every word in the above Italian line ends in a vowel. The words in the English and German languages end largely in consonants, and are about equally difficult for melodious singing. Singing is accomplished by the opened mouth. Where words end in consonants, the mouth has to be closed to give the pronunciation; and this mars the music. We illustrate by the phrase "The Lord hath." The word "hath" ends harshly, cuts off the music too quickly, and that with a sort of sissing accent. The reader may try it. The French is quite antagonistic to the producing of a tone that is not decidedly nasal.

AMERICAN VOICES.

The American women are becoming noted as possessing the best natural voices in the world. At all the great musical centres of Europe they are recognized as among the leading artists notwithstanding the frequent disguise of an Italian name. They are the most refined and sympathetic of women, and hence their singing partakes of their character. The time is not distant when a singer will receive recognition among us without the inevitable trip to Europe. Then many more artists will not be afraid to say, as our two eminent prime donne, Clara Louise Kellogg and Emma C. Thursby, have said: "We learned our art in our native land." Milan is the great point in Italy for vocal instruction. A short time since, it is said, there were over two hundred American girls pursuing vocal studies in that city alone. There are, as usually classed,

six different kinds of voices, three in men and three in women, as tabulated below :

	Woman.	Man.
High voice.....	Soprano.	Tenor.
Middle voice.....	Mezzo-soprano.	Baritone.
Low voice.....	Contralto.	Bass.

Where the voice in woman is exceedingly high it is termed the high soprano or soprano *sopra acuto*, and in man the counter tenor. Most of the voices, both in women and in men, are the mezzo-sopranos and baritones.

THE SOPRANO VOICE.

No one kind of voice has all the most desirable qualities. The voices of men are naturally more even than those of women both in speaking and singing. The high soprano voice of women must necessarily be the leading voice in all concerted music, since it carries the air or theme of the piece. As has been poetically observed, "it is like the silver lining to the cloud, its brilliancy gives a crowning charm to the heavy mass beneath." The most arduous work rests on the soprano, and therefore it generally receives the greatest compensation. Jenny Lind, Adelina Patti, Nilsson, Kellogg and Thursby are high sopranos. Parepa Rosa was also a high soprano; her voice phenomenal, a canary bird's enlarged to that of a swan; she weighed 325 pounds! certainly not a light soprano. It is the brilliancy of its high notes in the upper or head register that distinguishes the soprano, for frequently even contraltos can sing as high. The celebrated Malibran had three full octaves in her voice, and Albani nearly equalled that, and both of them were contraltos. The range of Malibran was from D in alt. to D on the third line in the bass. In private singing her range was even greater. Albani's range was only a little less, viz.: from E flat in the bass to C sharp. It was the quality of their voices that determined the kind of voice which belonged to them. Mezzo-sopranos have more fullness on the falsetto or middle register of the voice, but their compass is more limited. The lower or chest register of the contralto is deep and full, but the upper notes lack the beauty and brilliancy of the soprano.

THE TENOR VOICE.

Like the high soprano in woman, the tenor or high voice in men is most rare and highly prized. The possessor of a genuine tenor may congratulate himself, for he is treated in the musical world with the deference due only a king. The baritone is the voice more commonly found. It has many of the beauties of both the tenor and basso. It is higher and more easily managed than the basso, and therefore of more use. Of late the musical composers are throwing the basso voices aside from their operas. The basso, like the contralto, is weighty and great in volume. Both are unwieldy, wanting in flexibility, but give the majestic solemn mass of sound that is all important in concerted pieces. Most people are surprised when told that they are not heard so far, do not possess the carrying power of the tenor nor the soprano. Among the curiosities of sound it is said that if a thousand men are singing and one woman and she a light, high soprano, at a certain distance the united voices of the thousand men will not be heard at all, while that one woman will be so and distinctly. Such is the carrying power of the light female voice. In like manner birds may be heard nearly a mile, while the heavier sound of the fall of a stone wall may not be at one-quarter the distance.

FLEXIBILITY OF VOICE.

Next in importance to tone is flexibility of voice. Some individuals are naturally gifted in this respect. The most difficult effect to produce in singing is the trill. This is the rapid passing from one note to the next. Some singers have naturally such great flexibility that they seem to have been born like the birds with the trill in their throats. Others acquire it only by long and painful labor, and some can never acquire it. One of the most eminent of our singers, one of world-wide renown, told us that she labored for three years, often with tears in her eyes, at the apparently insurmountable difficulties she could acquire the trill.

A valued writer upon the voice says: "The trill can never be perfected by simply articulating two tones, with gradually increasing rapidity up to the highest degree possible. This, it is true, resembles the trill, is often substituted for it and is known as the 'trillo lento' or slow trill; but the perfect trill or shake, must be produced by vibration not directly and entirely under the control of muscular action, and is likewise attended with a literal shaking of

the larynx." Madame Parepa Rosa with her superb voice was never able to acquire the true trill; and so in her favorite song "The Nightingale's Trill," she gave only the "trillo lento."

EXPRESSION THE SOUL OF MUSIC.

Tone and flexibility are but the mechanical means for producing music. Without expression, which is the soul of music, the most perfect tone and the finest execution would eventually tire the listener. The power to sing with deep and lively feeling is not acquired but is the gift of the individual. The singer with genius sings as the birds sing, as though she loved it, from out the fullness of her heart; and unless she so impresses the hearer she cannot be a great songstress.

THE GREAT JOYS OF LIFE.

The great joys of life arise from following the occupations and arts for which nature has given us an especial adaptation. Many who possess a natural love for music, often possess, without knowing it, voices that can be so developed as to render them beautiful singers.

How soul-entrancing is music rendered with feeling and with power! What a relief to human woe! While it perishes at the very moment of its creation and on the very spot of its origin, it remains among the most blissful of memories, imperishable, eternal.

Rousseau.

HIS DEBUT AS A MUSICIAN.

A writer in *Harper's Magazine* says:—

Rousseau was twenty-one years old when, finding himself at Lausanne and out of pocket, he set up as a "singing teacher from Paris;" and feeling a pretender's shame (for he could not so much as read an air at sight), he made an anagram of his name, and called himself Vauvrouse, so that, having previously changed his religion and his country, there was very little left of his identity. This disguise seemed to increase his audacity, for he not only gave himself out as a composer, but actually composed a concerted piece, which he offered for performance to an amateur, a law professor, M. De Treytorens, who was in the habit of giving private musical entertainments. To the result of a fortnight's original if not honest labor on this piece Rousseau appended, as a minuet, a street air, minus the words, of which he remembered the arrangement, made by a former musical acquaintance. On the eventful evening—but there can be no excuse for not quoting his own description:

"The performers having assembled, I bustle about, explaining to each the nature of the movement, the manner in which the piece should be executed, the parts to be repeated. They tune their instruments for five or six minutes, which seem to me so many ages. At length, all being ready, with a grand paper roll I give my conductor's stand the two or three taps of *Attention!* Their noise ceases. I gravely begin to beat the measure, and they commence. * * * No, never since the existence of French operas was there ever heard such a charivari: whatever may have been thought of my pretended talent, the effect was worse than anybody seemed to expect. The musicians were choking with laughter; the audience stared and would fain have stopped their ears, but there was no help for them. My rascally orchestra, intent on fun-making, rasped away to split the ears of a deaf man. I had the endurance to keep straight on, sweating great drops, it is true, but restrained by shame from giving up and taking to my heels. By way of consolation I heard those present whisper in each other's ears, or rather in mine: 'This is altogether insufferable!' another, 'What Bedlamite music!' a third, 'What a fiend's Sabbath!' Poor Jean Jacques! little didst thou in that cruel moment anticipate the day when, before the King of France and all his court, thy sounds would excite murmurs of surprise and applause, and when in all the boxes around thee the most lovely women would say to each other, with suppressed voices, 'What charming sounds!' 'What enchanting music!' 'Every one of those songs goes to the heart!'"

But his cup of retribution was not full till the stolen minuet began to be heard, which put the audience in a good humor, and drew forth the most flattering remarks on the great promise shown in it. The mortified conductor, had he declared all, must have confessed himself unable to follow the execution at any point, to judge whether the parts he had himself composed were well or ill played.

Parisian Notes.

(Correspondence of the Philadelphia Evening Bulletin.)

PARIS, Nov. 21, 1878.—In my last letter I promised to give some account of my visit to the Conservatoire de Musique. It is a very large building, occupying about a Philadelphia square, and it has a very large courtyard, where you are fairly deafened by the variety of musical noises issuing from the different class-rooms—and indiscriminate disblending of organ, piano, violin, harp, trombone and bugle, rather discordant to the listener.

The occasion of the visit was the yearly examination of applicants for admission to the institution. The examination was held in the hall, which is fitted for concerts. The applicants were passed in one by one; each one played a morceau and then passed out again. They numbered about forty, and ranged in age from eight to twenty years. They all looked as if preparing for an execution *à la Guillotine* instead of one *à la Piano*.

This magnificent institution is supported entirely by the Government, the tuition being free. Ambrose Thomas, the eminent composer, whose operas, *Mignon* and *Hamlet*, are so well known in America, is the musical director, and some of the greatest names in the musical world have been graduates of this institution.

There are many novelties in Paris just now, one being an improvisatore named Louis Collin. Give this artist any theme whatever: he improvises on it in the most wonderful manner. Glowing language, terse diction and a happy faculty of always hitting and keeping the key-note combine to make him quite an extraordinary man. Another unique attraction is an artist named Thés, at the Skating Theatre on the Rue Blanche. He will execute for you in five minutes a painting in oil, and one which is not badly done either; he certainly has the knack of working rapidly, and what adds to his popularity, every visitor on leaving is presented by Mr. Thés with one of the pictures. It is unnecessary to say that he is very attractive to the Parisian public.

This week at the Opera, *Faust*, *Polyeucte*, with all its splendor of cast and scenery, and *Robert le Diable*, were given, and also *Les Huguenots*. Meyerbeer is ever a favorite here, his music and plots suiting the peculiar taste of the Parisians. At present they are waiting anxiously for the production of a new opera by Leon Vasseur, the well known composer of *Le Timbale d'Argent*, which throws Offenbach in the shade. The name of the last work, *Le Droit de Seigneur*, is also considered doubtful in morals.

At the Padeloup Concert much really good music was given—Beethoven's Symphony in A and the E flat Symphony of Schumann being the choice selections. The Schumann Symphony, sometimes called the *Rhenish*, was performed finely. It is certainly the most popular, if not the best of that great master's instrumental works. Some curious music by Saint-Saëns, a *Bacchanale* to a new opera of his, was also played. If Berlioz had chosen a successor in the wierd and grotesque, an odd mixture, but perfectly characteristic of that master, Saint-Saëns, without doubt, would have been his choice. Such commingling of chords, such peculiar effects in instrumentation, and above all, such marked realism, make him worthy the mantle of the great Berlioz.

Musical Correspondence.

PHILADELPHIA, DEC. 4. Your correspondent, much to his regret, could not be present at Mr. C. H. Jarvis's second soirée. The programme was an inviting one, for he was assisted by two of our best instrumentalists: Mr. H. Schneider, clarinet, and Mr. L. Engelke, violoncello. The three artists played Beethoven's Trio, Op. 11, B flat, we are told and can readily believe, with fine effect.

A series of soirées are being given by Messrs. Wm. Stoll and Alfred Barilli in Natatorium Hall. The second on December 30, was well attended and much enjoyed. Mr. Barilli (son of Ettore Barilli, the master of his sister Adelina Patti) is a pianist of excellent abilities. His playing is highly attractive from its breadth and warmth of style. He has vim and dash, but is not deficient in delicacy and tenderness. Mr. Stoll is well known in our musical circles, and should have a national reputation were his merits more widely known. His rendering of Vieuxtemps' Fantasia Appassionata was marked by just intonation, pure tone, large expression and brilliant execution. As we had not heard him in a Solo for some time we were glad to observe a steady progress and improvement. Both these young gentlemen opened the concert with a Sonata, Op. 21, by Gade, which revealed a fluent melody and free treatment not before experi-

enced by us in the music of the Danish composer.

Musical matters are in a quiescent state with us and there is but little for your correspondent to say just now. AMERICUS.

PHILADELPHIA, DEC. 9, 1878. The Orpheus Club gave its first concert last Saturday evening, when Musical Fund Hall was crowded to its utmost capacity with a fashionable audience such as these concerts always draw. The club was assisted by Miss Emily Winant, of New York, soloist, and a number of ladies who kindly volunteered to assist in the rendering of choruses for mixed voices. Mr. Michael H. Cross still remains the leader, and he is by far the best in this line that can be found. He seems able to present the Club in the best possible light and deserves much praise for his careful training and drilling, making the utmost out of the material he has to work with. But unfortunately the material is not of the best. The trouble still exists which has always been and is the fault or rather misfortune of all our male choruses—the weakness so apparent among the Tenors. This was less noticeable in the four-part songs with the female voices, but in the male chorus alone there was too much strain upon the Tenor parts. The Basses were effective and even, but could not show their fine power for fear of overpowering the Tenors.

The programme was a pleasing but light one, embracing Glees, Madrigals and Part-Songs by Macfarren, Schubert, Smart and others. It could hardly be considered such as the Orpheus ought to be able to give after all these years of practice, or such as we have a right to expect from a club of such pretension. If they are never going to get beyond this style—and we fear they never will—they certainly cannot hope to claim very high rank as a male chorus. They may perhaps know their audiences better than we do, and might fail to attract such numbers, were they to give us some of the really good German music. If the object is to fill every seat and have the room crowded, then certainly they succeed, but we feel that they ought at least to try and make some advance after seven years, and not remain stationary. The Part-songs with female voices were better rendered, and one by Macfarren, with Tenyson's words "Break, break, break," was given very acceptably. We hope this female chorus will be permanently joined to the club, for it will give strength to the organization and enable them to enter fields hitherto closed against them.

Miss Winant sang an Aria from "Mitrane," an opera by Rossi—a very poor selection for such a concert—"Quando a te lieta," from "Faust" and Sullivan's "Lost Chord." Her voice possesses much power, but is lacking in sympathetic quality and apparently gave little pleasure, the applause having rather the tinge of compliment than of delight. If it were thought necessary to go out of our own city for a "star," it was a pity that one of greater magnitude was not obtained.

Apart from this concert we have been insufferably dull in the music line. The future, we hope, may bring us a little more. We understand the opera will return for a few evenings this month, which may brighten things up. OCTAVIUS.

Dwight's Journal of Music.

BOSTON, DEC. 21, 1878.

NOTICE. This number brings the present Volume of our Journal to a close, thereby concluding what we may call its Second Series, of over twenty years, during which time it has been published by Messrs. OLIVER DITSON & Co. Instead of the usual four music pages, it contains the Title page and Index for the past two years, less three months, paged continuously to be bound in one.

The first number of Volume XXXIX, dated January 4, 1879, will bear the imprint of our new publishers, Messrs. HOUGHTON, OSGOOD & Co., and will be issued some time in advance of date (probably this very week) and very widely circulated in answer to the call for "specimens."

Subscriptions (at \$2.50 per annum), and Advertisements, should be sent to HOUGHTON, OSGOOD & Co., 220 Devonshire St., Boston.

Concert Review.

HARVARD MUSICAL ASSOCIATION. The fourteenth season of the Symphony Concerts has actually begun (Thursday, Dec. 5), and though with tardy and very moderate encouragement financially, yet with an artistic success most flattering.

Overture to "St. Paul".....Mendelssohn
Piano Forte Concerto, No. 5, in E flat, Op. 73.....Beethoven
William H. Sherwood.
Overture to "Jessonda".....Spohr
Grand Organ Fantasia and Fugue, in G minor,
(Arranged by Liszt for the Piano-forte.).....Bach
William H. Sherwood.
Symphony in G (composed on receiving the honorary degree of Doctor of Music at Oxford, in 1794).....Haydn
Adagio and Allegro spiritoso—Adagio cantabile
—Minuetto—Presto.
Reiter-Marsch in C, transcribed for orchestra,
Schubert—Liszt

Both programme and performance seem to have given universal pleasure; in testimony whereof we are disposed to let some of the other critics speak for us. In the *Daily Advertiser*, for instance, we read the following, to all of which we say Amen! except to one thing said about the Bach fugue having "the least possible relation to human thought and feeling":

The first symphony concert in the Harvard course was given yesterday afternoon and made an excellent beginning for the series, both in the character of the programme and in the quality of the performance. The bill was made up of happily contrasted numbers, each of which was worthy and none of which was dull. There was something to satisfy nearly every taste in classical music, the religious and rather severe overture to "St. Paul" being set at one end of the bill, and the brilliant "Reiter Marsch" of Schubert at the other, with Spohr's sparkling "Jessonda" overture in the midst, and Bach's organ fantasia and fugue in G minor, arranged for the pianoforte by Liszt, for the satisfaction of those highly-cultivated listeners who enjoy the elaborated musical forms which bear the least possible relation to human thought and feeling. The highest worth of the programme, however, lay in the Haydn symphony in G, known as "The Oxford," and in Beethoven's piano concerto No. 5, in E-flat. The former of these compositions has been played but once before at these concerts, and it proves worthy of many repetitions, being stamped unmistakably with the marks of Haydn's gracious and fluent genius. The first movement is especially fine, the principal theme upon which it is built having a noble dignity and beauty, and being worked up with immense variety and ingenuity. The Adagio is sweet and tender, if not especially elevated; the Minuetto extremely gay, and even the Finale Presto, the melody of which in its original statement is rather trivial, is developed to a strong and spirited conclusion. The Beethoven concerto op. 73, is simply at the head of works of its order, as Beethoven's violin concerto is the first of its kind. It cannot be heard too often, especially when it receives such an interpretation as that given by Mr. Sherwood yesterday afternoon. Over this artist's performance it is easy and just to be enthusiastic, his playing being characterized by steady sustained power without extravagance, and by refined feeling without affectation. The great difficulties of the concerto were met without apparent effort, and its many phases expressed with equal sensitiveness and vigor. In the performance of the Bach fantasia and fugue Mr. Sherwood displayed his technical thoroughness and skill in another way, which was equally marked, if not equally important.

The orchestra was, if anything, a little larger than it has usually been at the opening of the season, Mr. C. N. Allen sitting in the seat of honor among the first violinists, and Mr. Eichler having his usual post among the seconds. It seems to us but fair to say that all the orchestral work of the concert was done in a conscientious, vigorous and accurate style, which did credit to the musicians and to Mr. Zerrahn's leadership. Strength and earnestness were certainly the leading features of the performance, while a more than respectable degree of finish was also attained.

And here speaks the critic of the *Evening Gazette*:

The Harvard Musical Association gave their first concert of the season at Music Hall on Thursday afternoon, and if the concerts that are to come were fairly foreshadowed by this initial performance, the series will not only prove generally satisfactory, but wholly creditable. The programme was well selected and interesting, and the orchestra did it ample justice. Taken altogether, the concert was the best we have had at the hands of the organization in some years, and if the other concerts do not fall below the admirable standard established at the outset, there will be but little if any cause for fault-finding save that of a hypercritical nature. After the "mixed" concerts that have hitherto prevailed through the season, a pleasant relief was afforded in the enjoyment provided by this excellently-balanced programme. The orchestra is in the main the same as that of last season, Mr. C. N. Allen leading the violins instead of Mr. August Fries. The playing of the orchestra gave every evidence of careful rehearsing and judicious directing throughout. The violins were unusually effective, and their work was distinguished by exceptional spirit and efficiency. The horns, which came prominently forward in the selections, were also in excellent hands. The concert opened with Mendelssohn's "St. Paul" overture, which was given with fine breadth of style and appropriateness of color. Spohr's refined and beautiful overture to "Jessonda" was charmingly interpreted, and here the wind instruments are to be warmly commended for the delicate precision with which they acquitted themselves. Haydn's "Oxford" Symphony, a noble work, abounding in vigor, strength and beauty, was the severest test to which the orchestra was put; but here again its efforts call only for praise. The opening movement of the "Oxford" symphony is large and earnest in style, remarkably solid in effect—when it is considered that there are no clarinets, no trombones, and but two horns in the score, and shows that impressive mastery in treatment which unmistakably characterizes the more thoughtful work of the great trio of which Haydn was the first in point of time. In the scores of this era the instrument was valued as an individuality, and its peculiar character was never lost sight of as it is in the more modern school. Flutes, oboes and bassoons invariably spoke the language that belongs to them, and were not merely used as factors in producing a certain sonority in combination. This method of using the wind instruments is particularly noticeable in the lovely adagio of this symphony, in which pure melody flows steadily on without apparent effort, and in which the continuity of idea is never interrupted. When we consider what service a little scrap of melody is made to perform in these days, repeated over and over again, buried under loads of harmony, clung to with an almost despairing perseverance, we are all the more astonished at the melodic resources of these old masters, who poured out their exquisite thoughts as lavishly as though they considered their fount inexhaustible. This movement was beautifully interpreted by the orchestra, as was also the minuet, which is more fiery and more elaborate in its scoring than is customary with Haydn in similar movements. The finale, fascinatingly dainty in its principal themes, and remarkably fine in the instrumentation of its more serious moments, was, in most essentials, the happiest effort of the orchestra. Schubert's "Reiter-Marsch" in C, scored by Liszt, brought the concert to an end. The soloist was Mr. W. H. Sherwood, who played Beethoven's piano concerto in E flat, No. 5, and Liszt's arrangement of Bach's grand organ Fantasia and Fugue in G minor. The concerto was performed with masterly power. It is almost superfluous to say that Mr. Sherwood's technique was fully equal to the demands made upon it. It is not often that a more artistic interpretation of this grand work is heard, and we fail to recall a more refined, a more satisfying example of Beethoven playing than this by Mr. Sherwood. Its sentiment was always appropriate, and the artist's rendering of it always manly. It was honest, straightforward piano-playing, marked by keen sensibility, the ability to penetrate into the subtler refinements of a work of this magnitude, and the power to present them with all clearness and appropriate individuality. In the Bach fugue, which calls but for little more than thorough technique in its performance, Mr. Sherwood's success was no less marked. The audience was by no means as enthusiastic in its recognition of the merits of this concert as it should have been. The encouragement of applause deservedly bestowed is a stimulus to exertion, and should not be withheld.

The *Traveller* follows suit:

The first Symphony Concert, given yesterday afternoon in the Music Hall, did much to dispel the sullen clouds which have hung over the reputation of these concerts, according to certain phases of popular opinion. The programme was not only of sterling quality, but arranged with tact; the selections both interesting and well contrasted. The orchestra, with Mr. C. N. Allen at the head of the first violins, was somewhat larger than last year, and played, upon the whole, better than is usual at the beginning of a season. The violins, indeed, showed marked improvement. The Association have been in the habit of opening the first concert of each season with some piece characteristically significant of the occasion. In the palmy days of the Symphony Concerts, when the Music Hall used to be crowded, it was often with Beethoven's "Consecration of the House" overture; this time it was Mendelssohn's overture to "St. Paul," the opening phrase of which, founded on the choral, "Sleepers, wake, the voice is calling," sounded like an admonition to our sluggish public to rally once more around the flag of good orchestral music in this city. By the way, why was this overture given without the organ part? This should not have been omitted. After the overture Mr. William H. Sherwood gave what must be called emphatically one of the finest renderings of Beethoven's great "Emperor" concerto that have been heard in our city. We hear that Mr. Sherwood at first hesitated about playing this concerto, fearing that the amount of daily work on his hands, and the consequent fatigue would prevent his being in condition to do justice either to himself or to the work. Truly it is not a task to enter upon, unless all one's powers are at "concert pitch." But, as Danton said, "*Il faut de l'audace, et encore de l'audace, et toujours de l'audace*;" and Mr. Sherwood may congratulate himself upon the result of his daring. He rose to the full height of the glorious occasion, and it seems to us that we have never heard him play quite so finely. Men cannot always foretell when their "grand moments" are at hand. The opening chords of the "Jessonda" overture, written in Spohr's moodiest vein, threw the audience rather suddenly down from the bright, sunny atmosphere of the concerto into a region of gloomy doubt; but the little intercalated strains of Gipsy music struck the key note of a happier mood, and the composition was thoroughly enjoyed. The wind instruments did better in the hazardous key of E-flat minor, in which the overture begins, than could be reasonably expected, and false intonation but rarely wounded the ear.

The second part of the concert began with Liszt's transcription of the Bach G-minor fantasia and fugue played in the most masterly style by Mr. Sherwood. Surely this young pianist has already done great things, and what is best is that he shows no signs of being near the end of his tether. He approaches a composition in the right way; he not only plays with fire and enthusiasm, which is not so great a rarity as some persons seem to suppose, but with brains and thoughtful consideration, which is a very great rarity indeed.

Haydn's "Oxford" symphony may be accounted a novelty. It has been heard here only once before, several years ago, and at a time when, if we mistake not, an undue plethora of Haydn's symphonies had blunted our interest in the genial old master. It is truly an admirable work, noble, brilliant, charming and exciting by turns. The stately, dignified theme of the first movement, with its masterly development, the tender, simple beauty of the *adagio*, and the rollicking fun of the *finale*, overflowing with animal spirits, but not boisterous nor vulgar, the genial unbending of a mind capable of great and serious thoughts, rather than the jollification of a boor—all these things go to make up a work of singular charm, one which cannot grow stale by judicious repetition. The orchestra played it more than fairly well, and to play a Haydn or Mozart symphony well is no joke. The score looks simple and easy enough, but the Leipzig Gewandhaus orchestra have generally found it necessary to give more rehearsing to a Haydn symphony than to the most imposing scores of the modern orchestral thunderers.

Schubert's "Reiter-Marsch," brilliantly, if perhaps a trifle too finically, scored by Liszt, brought the concert to a close. The orchestra played less well, to our thinking, in this number than in the others; it seemed to us, indeed, that Mr. Zerrahn took the *tempo* a thought too fast—certainly faster than the orchestra felt themselves easily at home in.

The concert, as a whole, was a gratifying success, and the audience was larger, and plainly in a more cheerful and sympathetic frame of mind than we have seen them for some time.

Nor does the *Transcript* lag behind:

None could have heard the rich strains of a full orchestra bursting upon the ear for the first time this season without a feeling of grateful acknowledgment that it was well to support this institution, with all its shortcomings, rather than be entirely destitute of such music in the foretold day when it has ceased to pay to bring a symphony orchestra from New York,—not that it was originally necessary that Boston should be reduced to precisely this "Hobson's choice," but such is the *de facto* state of the case. The programme was a rich one, opening with the nobly characteristic overture to Mendelssohn's "St. Paul," elaborate and scholarly, but fused with the true fire, and uplifted with genuine religious sentiment. Then followed a memorable performance of Beethoven's concerto in E-flat, with Mr. W. H. Sherwood at the piano-forte. The pianist must have surprised all his warmest admirers by the masterful poise that he maintained through this great work, the unerring artistic judgment and subtle sympathy, the clear intelligence and unaffected sentiment, the delicacy and strength combined in the rarest manner. The supremely beautiful *adagio* was never more justly or exquisitely delivered; the recalling of Von Bülow's matchless elastic force of touch only by the *rondo finale* proved that neither his nor any other performer's interpretation had been missed up to that point.

WM. H. SHERWOOD has now given six of his promised ten Piano-forte Recitals. We have before spoken of the first two. The third (Friday, Nov. 22) had for programme:

Prelude and Fugue, No. 5, D major ("Well Tempered Clavier"), Bach
Allegro Feroce (Concert Etude), Op. 105, No. 2, Moscheles
Sonata, Op. 10, No. 3, D major Beethoven
Presto—Largo e mesto—Menuetto—Rondo.
Allegro Scherzando (Fantaisie), Op. 6, W. H. Sherwood
Impromptu in A flat, Op. 142, No. 2 Schubert
Mephisto Waltz ("Dance in the village tavern," from Lenu's "Faust"), Franz-Liszt

In each and every rendering full justice was done to the composition,—especially the Beethoven Sonata, which was played with a fine insight into, and a rare power to express its poetic intentions.

In the fourth programme (Nov. 29) Mrs. SHERWOOD bore a part:

Prelude and Fugue in A minor, Peters' Edition, No. 200 Bach
Two Fugues in C major, Peters' Edition, No. 200 Bach
Fantaisie, C minor W. A. Mozart
"Variations Serieuses," Op. 55, D minor, Mendelssohn
Mrs. Sherwood.
Impromptu, Op. 29, in A flat Chopin
Nocturne, Op. 48, C minor Chopin
"Ende vom Lied," Op. 12, No. 8 Schumann
Rhapsodie Hongroise, No. 6 Liszt
Mrs. Sherwood.

The Bach Preludes and Fugues were given with great delicacy and nicety, and must have won fresh audience to the never fading beauty of that kind of music. The Mozart Fantaisie is the one which commonly precedes and leads into his Sonata in the same key. Unless very well rendered, it is apt to be found somewhat dull and lengthy; but Mr. Sherwood got at the life of it and made it interesting from beginning to end.

Mrs. Sherwood's performance of the most important piano-forte solo work of Mendelssohn, the "Variations Serieuses," was most creditable to her artistic skill and taste; the contrasted characters of the several variations were brought out with discrimination and success. It is a composition which we do not hear too often.—The same may be said of that wonderful *Nocturne* of Chopin, in C minor. Mr. Sherwood's rendering of which, as well as of the *Impromptu*, was most satisfactory; and the serious poetic temper of Schumann's "End of the Song" was feelingly conveyed. Liszt might have been satisfied with the fire and brilliancy with which his "Hungarian Rhapsody" was rendered.

December 6. Sixth Recital. Programme:

Preludes and Fugues, C minor, Books I and II ("Well-Tempered Clavier") Bach
Sonata, Op. 14, No. 2, in G major Beethoven
Allegro—Andante—Scherzo.
Etude in C minor, Op. 10, No. 12 Chopin
Etude in E flat, Op. 10, No. 11 Chopin
Mr. Sherwood.
"In der Nacht," No. 5 (Fantaisie Stuecke), Op. 12 Schumann
"Traumes wirren," No. 7, (Fantaisie-Stuecke), Schumann
Mrs. W. H. Sherwood.
"Valse Noble," C. F. Weitzmann
(Played by Carl Tausig, at his concerts in Germany).
Mr. Sherwood.

Mr. Sherwood shows a wise regard for the sound musical culture of the public,—or at least the education of its taste—by opening each of these readings with choice things of Bach. It is well that he has both the power and will to do it. We are sure that the enjoyment of them steadily increases; that they make new converts, and reveal at every hearing more and more of beauty and of meaning to those already made.—That was a dainty selection from the Beethoven Sonatas,—that light, playful and yet passionate one in G major, in the Allegro of which we seem to hear a dialogue, a charming dispute between two lovers. The solid, square Andante with its fine variations, and the frolic Scherzo with its odd piquant rhythm, with the pathetic pleading of its middle subject, a most lovely *cantabile* (there is no other movement for finale) were equally delightful to hear.

For the first time, in these recitals, have we found our artist at fault; for some reason or other he was not equal that day to the E-flat Etude of Chopin, which is all in very wide, full chords *arpeggio*; he missed notes and broke the melodic continuity of movement. It is singular how many fine pianists fail in that particular Etude; doubtless the short-coming this time was accidental. All the other interpretations were most satisfactory.

We were obliged to lose so much of the sixth Recital, and to hear what little we did get of it at such disadvantage, that we will not venture to add any remark to a mere record of the programme:

Fugue, G minor, Op. 5, No. 3 Josef Rheinberger
Gigue, G major Mozart
Sonata in F minor (arranged by C. Tausig), Domenico Scarlatti
Sonata, Op. 90, in E minor Beethoven
a. "Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck."
b. "Nicht zu geschwind und sehr singbar vorzutragen."
Etude, Op. 10, No. 4, C sharp minor Chopin
Waltz, Op. 64, No. 1, D flat major Chopin
Romanza, F sharp major, Op. 28, No. 2 Schumann
"Song without Words," No. 10, B minor, Mendelssohn
"Lohengrin's Verweis an Elsa," Liszt-Wagner
"Barcarolle," G minor, Op. 128 Theodor Kullak

MR. JOHN ORTH's two Pianoforte Recitals (Tuesday afternoons, Nov. 26 and Dec. 10), at his cosy little rooms in West Street, were occasions of considerable interest. The rooms were filled with cultivated listeners the first time, and only the rain, which fell in torrents, lessened the attendance the second time. Mr. Orth has been and is an earnest student, zealous in his loyalty to what is true and good in Art, a staunch adherent of the classic school; yet not entirely exclusive or inhospitable to the new composers. His first selection was a fine Sonata, very seldom heard here, for violin and piano, by Beethoven, Op. 12, in E-flat, in which Mr. FRITZ LISTEMANN took part with him. It was finely played and gave much pleasure. A *Nocturne* by Schumann (Op. 21, in F) and the charming *Impromptu* (Op. 90, in A flat) by Schubert followed, both of which Mr. Orth played with intelligence and feeling. The difficult *Toccata* in C, Op. 7, of Schumann, a piece demanding flexibility of fingers and sustained and even strength, showed his decided gain in technique and in execution. Two of Liszt's "Consolations," in E, Nos. 5 and 6, a *Valse* by Bülow, bright and pleasing, though containing scarcely any individuality of thought, and an *Impromptu*, Op. 80, No. 1, by Ferd. Hiller, filled out the remainder of the feast agreeably.

Mr. Orth's second Recital had the following programme:

Sonata, Op. 7, in E flat Beethoven
Allegro molto—Largo—Scherzo—Rondo.
Sonata, Op. 183, in D major Raff
Allegro—Andante—Vivace—Allegro Finale.
Messrs. Fries and Orth.
Mazurka, Op. 21, No. 6 Bülow
Scherzo, Op. 20, in B minor Chopin
Trois Morceaux, Op. 11 Rubinstein
Andante quasi *adagio*—Allegro con moto—Allegro risoluto.
Messrs. Fries and Orth.

Frederic Gye.

DEATH OF THE OPERATIC MANAGER AND PROPRIETOR OF COVENT GARDEN, LONDON—HIS CAREER.

Frederic Gye died yesterday from the injuries he received several days ago by the accidental discharge of a gun while hunting near Oxford, England. Mr. Gye, whose name is indissolubly connected with Covent Garden, will not be speedily forgotten by this generation of Londoners at least. Gye street remains as a memento to the enterprising manager who rose literally from nothing to the very pinnacle of fame, if such can be reached at all by an amusement caterer in the British metropolis. Forty years ago Mr. Gye had charge of the lights at the Julien concerts, was really called a lamp-lighter, but succeeded always in having sufficient ready money at hand, even at that time, to help Julien out of his frequent financial difficulties. Finally he became Julien's manager, and subsequently proprietor of the Vauxhall Gardens. But the lamp-lighting business was not abandoned, and for years Mr. Gye had charge of lighting the House of Parliament, for which he received up to within the last year a regular income, notwithstanding that his services had not been required for a considerable time back. Only red tape had omitted to take his old contract off the list of supplies, and red tape continued to regard the old lamp-lighter as a government employé long after he had become well known as an operatic manager. Vauxhall Garden, however, was swept out of existence by an overdose of English Parliamentary virtue, and it is on the very spot where this famous place of resort once stood, right near Old Vauxhall street, that Gye street now reminds Londoners that the old proprietor at least has some claim to their regard. After the great secession from Her Majesty's Opera Company, Mr. Gye became acting manager for Mr. Beale and Mme. Persiani; but even in these early days of the impresario's career he had ample opportunity to see fortunes made and lost in the continuous attempts made by many *entrepreneurs* to furnish London with good operatic music. The great brewer De-la-field lost at that time £90,000 in a single season. It was in 1851, however, after he himself had already acted for some time as manager, that he first met with real success by reducing salaries all around, as well as curtailing superfluous expenditures. It was in the year of the great Exhibition, and while many strangers visited London, that many pounds rolled into Gye's coffers; and they stayed there pretty well, as he had by this time reduced all outlays to their very minimum. Five years later, in 1856, Covent Garden was destroyed by fire, and as an impresario Mr. Gye had a rough time of it. Still he had numerous friends among the nobility as well as among the merchant princes of London, and in 1858 Covent Garden, having risen from its ashes, was once more re-opened with considerable éclat. The varied luck of previous years was now followed by season after season of success and profit, and the manager was able to pay regularly the interest on the heavy mortgage of £153,000 on the New Opera House, besides laying aside a respectable fortune for himself. Only these last five years Mr. Gye ascertained to his cost that London is as fickle for continued operatic success as other leading cities, and Covent Garden did not pay well as an investment. Hence the interest on the heavy mortgage has not been paid during these later years, and Mr. Lucas, the builder, has had to content himself with holding three boxes on the principal tier, which in London is quite a little income. Nevertheless, to those not intimately acquainted with the ways of managers, everything looked cheerful and pleasant at Covent Garden, not only in the house proper, but also in the manager's private office. There, almost every season whenever the royal family witnessed a first-class representation, the Prince of Wales might be seen smoking his cigarettes and drinking his seltzer between the acts, often also skipping an act or two for the purpose of continuing his chat with Mr. Gye, of whom he was a great admirer. In Scotland, also, where Mr. Gye spent the greater part of "the silly season," the manager's home was often made the rendezvous for the best literary and musical talent in the British metropolis. At Shiner's, in South-erlandshire, the impresario passed many days of leisure, when the fatigue incident to a London operatic season began to tell upon his age. But he was always exceedingly fond of deer-hunting, which pastime generally tended to disperse his worryment that seemed to follow him during the last few years even to his retreat at Shiner's, where he also missed lately the companionship of his wife, who died last year. Mr. Gye leaves five children, one daughter and four sons—Ernest, who is married to Albani; Lionel, who is in the Royal Artillery; Percy, who is a distinguished member of the London Bar, and Henry, who is in the Royal Navy.

The Hummel Centenary at Weimar.

The hundredth anniversary of J. N. Hummel's birth was celebrated here on the 14th inst. From 1819 to his death, on 17th October, 1837, the well-known pianist and composer held the post of conductor of the Grand-Ducal orchestra. In the house of his son, C. Hummel, the clever landscape painter, his widow still resides, in the full possession of her intellectual and bodily faculties, though she has reached the advanced age of eighty-six. The celebration commenced in the cemetery. At half-past 11 A.M., the chief of the Grand-Ducal Theatre, the Baron von Loën, as well as his conductors, Herren Lassen and Müller-Hartung, with the members of the Grand-Ducal orchestra, proceeded to Hummel's grave, which was profusely decorated with flowers for the occasion, and around which the members of his family now living were already assembled. After a composition by the Deceased had been performed the Baron von Loën addressed the assembly and dwelt in touching terms on the merit of him whose memory they had met to honor. Herr Winkler next delivered an address in the name of the Grand-Ducal orchestra, and then Herr Saul, who belonged to that body when it was under Hummel's direction, laid, also, in its name, a magnificent laurel-wreath on the grave. The ceremony was brought to a close by the singing of Mozart's "O, Iris und Osiris." In the evening there was an extraordinary performance, under the direction of Herr Müller-Hartung, in the theatre. After a prologue by Herr Max Martersteig, the following works by Hummel were performed: Overture, in B flat; Theme with Vocal Variations (Mlle. Horson); Concerto for Pianoforte, in A minor (Herr Lassen, Grand-Ducal Capellmeister); Variations for Oboe; Overture and Finale, from the opera of *Mathilde de Guise*. The Orchestral Musical School, also, gave, on the 17th, a special concert in memory of the illustrious deceased, when, after a commemorative speech by Herr Gottschalg, the following works of Hummel's were performed:—Overture, in B flat major; Rondo for Pianoforte and Orchestra, in B flat major; "Les Adieux," Concerto for Pianoforte and Orchestra. With a view to raise, if possible, the thick veil spread over the years of Hummel's youth passed in Pressburg, a writer in the *Pressburger Zeitung* lately paid a visit to the house in which the composer was born. The pretty little one-storied pavilion, the upper part of which was for a short time inhabited by the musician Johann Hummel and his wife, Margarethe, and in which Johann Nepomuk Hummel first saw the light of the world, stands in the court at the back and was built probably in 1758. Since then it appears to have undergone scarcely any repairs worth mentioning. A flight of stone steps, some twelve in number, and built against it, leads into the house. Two old pictures of sacred subjects decorate the walls of the entrance. They are painted on tin. One of them representing the Virgin, with the infant Savior in her lap, is in a tolerably good state of preservation, but the other, a portrait of St. Florian, has suffered greatly from the ravages of time, and it is only with difficulty that the likeness of the holy man can be made out from the contour. The small covered vestibule, to which the visitor gains access by the flight of steps, is ornamented with a handsome pillar in which there is an iron grated door, the upper part being decorated with arabesque foliage. Under the initials A. E. is seen the date, 1758, divided into two equal parts. On the left is the kitchen, leading directly into the little room where J. N. Hummel was born. This room is a regular square, and, judging from appearances, a tent-bedstead once stood in a niche formed by a projecting wall at the further end. The inquiries made of the occupants by the writer on the *Pressburger Zeitung*, resulted only in the information that the house, now inhabited by Herr Köhl, a butcher, was in 1820 rented by Herr Joseph Heinrich, a tailor, since dead. Concerning the musician, Hummel, Sen., no one can remember anything, and the walls are bare—there is nothing on them reminding one of the aspiring genius who here received his first youthful impressions. J. N. Hummel's baptismal certificate runs thus:—"Anno 1778 die 14-a Novembris baptisatus Joannes Nepomucenus Antonius de Padua. Parentes Joannes Hummel musicus et hujus consors Margaretha Patrinii Francisca Hartmann relicta vidua officialis Regii Molkiani et Aedituus Ecclesie Georgius Wiszlinger. Baptisatus Mathias König, Protocollum baptisatorum 1778 pag. 10-847."

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Good Night, Sweet Friend. Eb. 4. E to A. Eddy. 35

"My heart grows tender at the thought of thee,
And of our love, that sweet, strange mystery."
The accompaniment is a tune of itself, and the vocal part varied and striking.

My Star. (Una Stella). E. 4. b to F. Mililotti. 40

"Mi sono innamorato d'una stella."
"Ah, truly I am enamored of a radiant star."
The words furnish the usual routine of Italian love songs, but the music is very sweet, flowing and satisfying.

In the Gloaming. F. 3. c to D. Harrison. 35

"Tho' I passed away in silence."
Smoothly flowing melody, and easy compass.

How amiable are thy Tabernacles. Psalm LXXXIV. E. 4. Batcheler. 1.00

An Anthem for Dedication, with Quartette or Chorus, and Soprano and Alto solos. Too long for the common church service, but will be very effective when there is time to devote to it.

Be true to me. Song and Cho. A. 3. E to F. Ward. 30

"I'm nothing, if I have not you."
A musical exhortation to constancy, with a bright chorus.

I will be true. Song and Cho. C. 3. F to G. Ward. 30

"Why tarry thus in doubt from me?"
A satisfactory answer to "Be true to me," and we will heartily join in the sentiment of the chorus.

Grandfather's Chair. F. 3. c to F. Neale. 40

"Grandfather talks to his little ones sweet
As he sits in his old oak chair."
A very sweet song, that it will do any one good to hear.

Rock of Ages. Solo and Quartet. Ab. 3. E to F. Lowitz. 35

The ever beautiful words, with a melody, arranged from Gottschalk's "Last Hope."

Instrumental.

Gerster Galop. Ab. 3. Pratt. 30

Dedicated to Mlle. Etelka Gerster of the Mapleson Opera Co., who will feel complimented by such a bright affair.

Bum! Bum! Galop. G. 3. Resch. 30

Bright and piquant, and much better than its name.

Nancy Lee. Transcription and Variations. Eb. 4. Warren. 50

Perhaps the most showy and varied arrangement of this beautiful air that has appeared. Good exhibition piece.

Rapid Transit. Grand Galop de Concert. 4 hands. Ab. 4. Wels. 1.50

Already described as a solo, but is more powerful, of course, in its present form.

Reed Organ Melodies. Arranged from popular authors. By W. H. Clarke. each. 30

No. 14. Prayer of the Angels. Bb. 3. Beautiful Evening Star. C. 4.

No. 12. Morton's (Gov.) Funeral March. D minor. 3.

Two of the 66 numbers of this very fine set, one of the best, to say the least, ever put together for Reed Organ.

Bouquet of Melodies, from "Carmen." 4. De Vilbac. 1.00

A dozen or more favorite airs composed the pleasing nosegay, varied, although carmen colors the whole.

Potpourri. "Carmen." 4. Maylath. 80

Quadrille. "Carmen." 3. Arban. 40

Both of the above belong to the set, "Beauties of Carmen" and give good selections of favorite airs.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

REDEMPTION HYMN

ALTO SOLO AND CHORUS;

COMPOSED

BY

J. C. D. PARKER.

BOSTON:

OLIVER DITSON & CO., 451 WASHINGTON STREET.

NEW YORK: C. H. DITSON & CO.—CHICAGO: LYON & HEALY.—PHILA.: J. E. DITSON & CO.

COPYRIGHTED 1877, BY OLIVER DITSON & CO.

REPERBITION II. 17

ALTO SOLO AND CHORUS;

CLARA, 1870

J. C. D. PARKER

BOSTON

CLARA DITSON & CO., 101 WASHINGTON STREET.

NEW YORK: G. P. PUTNAM'S SONS, 25 NASSAU ST.

CHICAGO: H. W. HENNING, 101 N. LAKE ST.

REDEMPTION HYMN.

Andante. ♩ = 66.

The first system of the musical score for 'Redemption Hymn' is in the key of B-flat major (two flats) and common time (C). It begins with a piano (*p*) dynamic. The tempo is marked *Andante* with a quarter note equal to 66 beats per minute (♩ = 66). The system consists of two staves, treble and bass, with various chords and melodic lines. The second system continues the piece with similar harmonic textures. The third system features a crescendo (*cres.*) leading into a section marked with a series of 'Ped.' (pedal) and '*' (crescendo) markings. The fourth system concludes the *Andante* section with a final chord and a 'Ped.' marking.

Allegro. ♩ = 132.

The second system of the musical score is in the key of B-flat major and common time, marked *Allegro* with a quarter note equal to 132 beats per minute (♩ = 132). It begins with a forte (*f*) dynamic. The system consists of two staves, treble and bass, with various chords and melodic lines. The system concludes with a 'Ped.' (pedal) marking and an asterisk (*).

CHORUS

Awake, awake, put on strength, O arm of the

Awake, awake, put on strength, O arm of the

Awake, awake, put on strength, O arm of the

Awake, O arm of the

Lord ; a - wake, a-wake, put on strength, O arm of the Lord ; a -

Lord ; a - wake, a-wake, put on strength, O arm of the Lord ; a -

Lord ; a - wake, a-wake, put on strength, O arm of the Lord ; a -

Lord ; a - wake, awake, O arm of the Lord ; a -

- wake, as in the ancient days, in the generations of old; awake, as in the

- wake, as in the ancient days, in the generations of old; awake, as in the

- wake, as in the ancient days, in the generations of old; awake, as in the

- wake, as in the ancient days, in the generations of old; awake, as in the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

ancient days, in the ge - ne - ra - tions of old; a - wake, a -

ancient days, in the ge - ne - ra - tions of old; a - wake, a -

ancient days, in the ge - ne - ra - tions of old; a - wake, a -

ancient days, in the ge - ne - ra - tions of old; a - wake, a -

The second system continues the musical setting. The vocal parts have the same lyrics as the first system. The piano accompaniment continues with similar harmonic textures, including some more complex chordal structures and melodic lines.

wake, O arm of the Lord, as in the ancient days, O

wake, O arm of the Lord, as in the ancient days, O

wake, a-wake, O arm of the Lord, as in the ancient days, O

wake, O arm of the Lord, as in the ancient days, O

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "wake, O arm of the Lord, as in the ancient days, O". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

arm of the Lord; a-wake, a-wake, as in the ge-ne-ra-tions of

arm of the Lord; a-wake, a-wake, as in the ge-ne-ra-tions of

arm of the Lord; a-wake, a-wake, as in the ge-ne-ra-tions of

arm of the Lord; a-wake, a-wake, as in the ge-ne-ra-tions of

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are: "arm of the Lord; a-wake, a-wake, as in the ge-ne-ra-tions of". The piano accompaniment continues with its established rhythmic pattern.

old. Art thou not

old.

old.

old.

This system contains measures 1 through 5. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are mostly silent, with the Soprano staff having a few notes at the end of measure 5. The piano accompaniment is active, with chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

it that hath cut Ra - hab, and wound - ed the

This system contains measures 6 through 10. The vocal parts enter in measure 6 with the lyrics "it that hath cut Ra - hab, and wound - ed the". The piano accompaniment continues with chords and a bass line. The key signature remains two flats, and the time signature is common time.

dra- gon ? Art thou not it that hath cut

Art thou not it that hath cut Ra - - hab, and

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. The piano part includes chords and moving lines in both hands.

Ra - hab, and wound - ed the dra - gon? Art thou not

wound - ed the dragon, and wound - ed the dragon?

Art thou not

The second system of the musical score also consists of four staves, following the same layout as the first. It continues the vocal and piano parts. The lyrics are spread across the vocal staves. The piano accompaniment continues with similar rhythmic and harmonic patterns. The system concludes with a final chord in the piano part.

it that hath cut Ra - - - hab, . . . that

Art thou not it that hath cut Ra - - - hab, art

it that hath cut Ra - hab, and wound - - ed the

sf

hath cut Ra - - hab, and wound - ed the dra - - gon?

thou not it that hath cut Ra - - - hab, . .

dragon? Art thou not it that hath cut

f Art thou not it that hath cut Ra - - hab, and

Art thou not
 that hath, that hath cut Ra - hab, and
 Ra - - hab, and wound - ed the dra - - - gon?
 wound - ed the dra-gon, and wound - ed the dra-gon, that

f *f*

it that hath cut Ra - - - hab, and wound - ed the
 wound - ed the dra-gon?
 Art thou not it that hath cut Ra - hab, and
 hath cut Ra - hab, and wound - ed the dra - - gon, and

dra - gon, hath wound - ed, hath wound - ed the dra - gon ?

Art thou not it that hath cut

wound - ed the dragon, that hath cut Ra - - hab, and

wound - ed the dra - gon ? Art thou not it

Art thou not

Ra - - hab, and wound - ed the dra - - gon ? Art thou not

wound - ed the dra - gon ? Art thou not it,

that hath cut Ra - hab, and wound - - ed the dra - gon ?

Sva.

it, art thou not it, thou that
 it, art thou not it,
 Art thou not it, art thou not it,
 Art thou not it, art thou not it,
Sca

ff
 hath cut Ra - - hab, Art thou not
ff
 that hath cut Ra - - hab, Art thou not
ff
 that hath cut Ra - - hab, Art thou not
ff
 that hath cut Ra - - hab, Art thou not
ff

it that hath cut Ra - hab, and wound - ed, and

it that hath cut Ra - hab, and wound - ed, and

it that hath cut Ra - hab, and wound - ed, and

it that hath cut Ra - hab, and wound - ed, and

loco.

sf

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are 'it that hath cut Ra - hab, and wound - ed, and'. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand. A 'loco.' marking is present above the piano staff, and a 'sf' (sforzando) marking is at the end of the system.

wound - ed the dra - - gon?

wound - ed the dra - - gon?

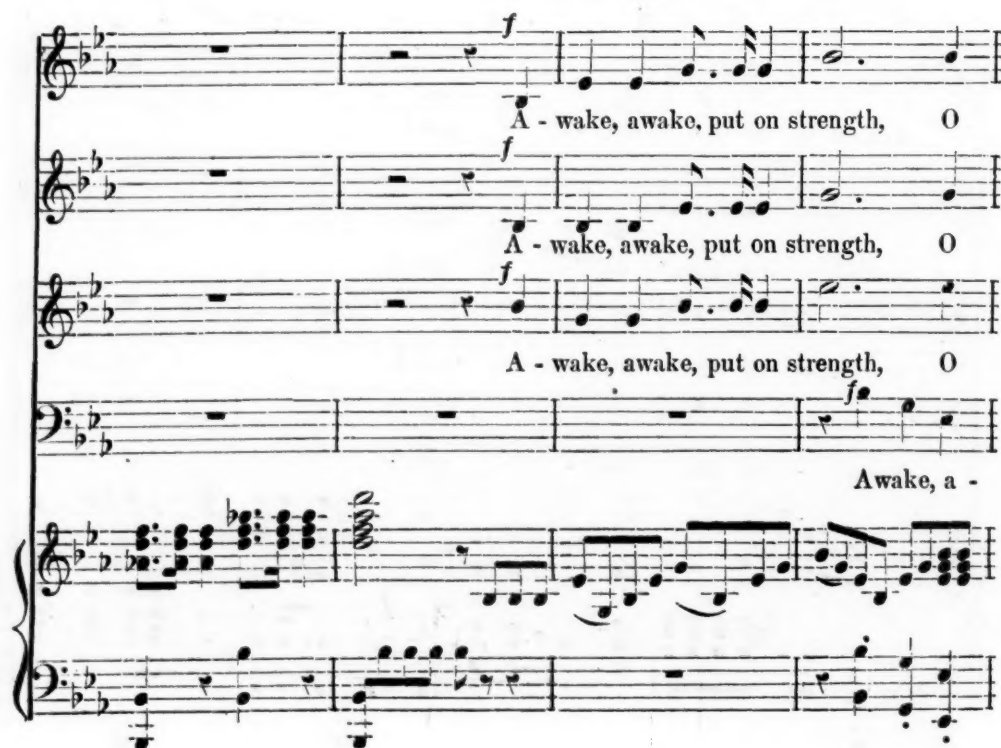
wound - ed the dra - - gon?

wound - ed the dra - - gon?

sf

f

This system continues the musical piece with four vocal staves and a piano accompaniment. The lyrics are 'wound - ed the dra - - gon?'. The piano accompaniment maintains the complex arpeggiated texture in the right hand. A 'sf' (sforzando) marking is at the beginning of the piano staff, and a 'f' (forte) marking is further along.



f A - wake, awake, put on strength, O

f A - wake, awake, put on strength, O

f A - wake, awake, put on strength, O

f Awake, a -

arm of the Lord; a - wake, awake, put on strength, awake, O

arm of the Lord; a - wake, awake, put on strength, awake, O

arm of the Lord; a - wake, awake, put on strength, awake, O

- wake, O arm of the Lord;..... a-wake, O

Ped. *8va*

ALTO SOLO.

Art thou not it which hath dried the

arm of the Lord;

arm of the Lord;

arm of the Lord;

arm of the Lord;

arm of the Lord; *loco.*

8va *dim*

sea, the

Art thou not it which hath dri - - ed the sea,

Art thou not it which hath dri - - ed the sea,

Art thou not it which hath dri - - ed the sea,

Art thou not it which hath dri - - ed the sea,

wa-ters of the great deep; that hath

the wa - ters of the great deep;

the wa - ters of the great deep;

the wa - ters of the great deep;

the wa - ters of the great deep;

the wa - ters of the great deep;

The musical score is written for a voice and piano. The key signature has two flats (B-flat major). The tempo is not specified. The score is divided into two systems. The first system contains four vocal staves and four piano staves. The vocal parts enter with the lyrics 'sea, the' and 'Art thou not it which hath dri - - ed the sea,'. The piano accompaniment features a series of chords and moving lines, with dynamic markings of *f* (forte) and *p* (piano). The second system contains four vocal staves and four piano staves. The vocal parts enter with the lyrics 'wa-ters of the great deep; that hath' and 'the wa - ters of the great deep;'. The piano accompaniment continues with similar harmonic patterns, including a prominent bass line in the lower piano staves.

made the depths of the sea, a

f that hath made the depths of the sea

f that hath made the depths of the sea

f that hath made the depths of the sea

f that hath made the depths of the sea

f that hath made the depths of the sea

p

way for the ran - somed, the ran - somed

f a way for the ran - somed,

f a way for the ran - somed,

f a way for the ran - somed,

f a way for the ran - somed,

f a way for the ran - somed,

to pass o - - - ver? Art thou not

A - wake, a-wake, put on strength, a -

A - wake, a-wake, put on strength, a -

it, thou, which hath dried the wa - ters of the

--- wake, O arm of the Lord.

--- wake, O arm of the Lord.

great deep?

p and made the depths of the sea, hath made the depths of the *crescendo.*

p and made the depths of the sea, hath made the depths of the *crescendo.*

and made the depths of the sea, hath made the depths of the *crescendo.*

and made the depths of the sea, hath made the depths of the *crescendo.*

and made the depths of the sea, hath made the depths of the *crescendo.*

sea, a way for the ransomed to pass o - - ver?

f sea, a way for the ransomed to pass o - - ver?

f sea, a way for the ransomed to pass o - - ver?

f sea, a way for the ransomed to pass o - - ver?

f sea a way for the ransomed to pass o - - ver?

The first system of music consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes dynamic markings *mf* (mezzo-forte) and *p* (piano). The second system includes the marking *dim.* (diminuendo). The third system concludes with a double bar line.

Andantino. ♩ = 116.

There - fore the redeemed of the Lord shall return, and come with singing

The second system of music features a vocal line and piano accompaniment. The vocal line is on a single staff in treble clef. The piano accompaniment consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The piano accompaniment includes a dynamic marking *p* (piano). The system concludes with a double bar line.

un - to Zion, with sing - ing un - to Zi - on ;

There-fore the redeemed of the

There-fore the redeemed of the

There-fore the redeemed of the

There-fore the redeemed of the

Lord shall re - turn, and come . . . with sing - ing, with sing - ing un - to

Lord shall re - turn, and come with singing un - to Zion, with sing - ing un - to

Lord shall re - turn, and come . . . with sing - ing, with sing - ing un - to

Lord shall re - turn, and come . . . with sing - ing, with sing - ing un - to

and ev - er - last - ing joy shall be up-on their

Zi - - on ;

Zi - - on ;

Zi - - on ;

Zi - - on ;

This system contains measures 1 through 4. The vocal line begins with the lyrics 'and ev - er - last - ing joy shall be up-on their'. The piano accompaniment consists of four staves, each with the lyrics 'Zi - - on ;'.

head : . . they shall obtain gladness and joy, they shall ob-tain

This system contains measures 5 through 8. The vocal line continues with the lyrics 'head : . . they shall obtain gladness and joy, they shall ob-tain'. The piano accompaniment consists of four staves, all of which are empty.

gladness and joy ;

p and ev - er - last - ing joy shall be up - on their

p and ev - er - last - ing joy shall be up - on their

p and ev - er - last - ing joy shall be up - on their

p and ev - er - last - ing joy shall be up - on their

cres. *Poco più animato.*

head : they shall obtain gladness and joy, they shall obtain

cres.

head : they shall obtain gladness and joy, they shall obtain

cres.

head : they shall ob - tain gladness and joy, they shall ob -

cres.

head : they shall obtain gladness and joy, they shall obtain

Poco più animato.

cres.

gladness and joy, they shall ob-tain glad - - -

glad - - - ness and joy, they shall ob-tain glad - - - ness and

and sorrow and mourning shall flee away, shall flee a -

joy ;

joy ;

joy ;

joy ;

joy ;

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "and sorrow and mourning shall flee away, shall flee a -". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chords and single notes.

way, sorrow and mourning shall flee away, shall flee a -

The second system of the musical score, measures 5-8. It continues the vocal line and piano accompaniment from the first system. The vocal line begins with the lyrics "way, sorrow and mourning shall flee away, shall flee a -". The piano accompaniment continues with the same melodic and bass lines. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chords and single notes.

way;
 and sorrow and mourning shall flee away, shall flee a -
 and sorrow and mourning shall flee away, shall flee a -
 shall flee a -
 shall flee a -

way, sor - row and mourn - ing shall flee ... a -
 way, sorrow and mourn -
 way; sorrow and mourn - ing shall flee a -
 way, sorrow and mourn - ing shall flee ... a -

sorrow and mourn - - - ing shall flee a - way, . . .

- - - way, shall flee a -

- - - ing, shall flee a -

- - - way, shall flee a -

- - - way, shall flee a -

dim. p *p* *pp*

This system contains the first four measures of the music. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The lyrics are written below the vocal staff. Dynamics include *dim.*, *p*, and *pp*.

. . . sor - row and mourn-ing shall flee a - way, . . .

- - - way;

- - - way;

- - - way;

- - - way;

- - - way;

This system contains the next four measures of the music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature. The lyrics are written below the vocal staff.

..... shall flee, ... shall flee a - way.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics "..... shall flee, ... shall flee a - way.". The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures of whole rests.

Tempo 1°.

.... Therefore the redeemed of the Lord shall return, and come with singing

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics ".... Therefore the redeemed of the Lord shall return, and come with singing". The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures of whole rests.

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics ".... Therefore the redeemed of the Lord shall return, and come with singing". The piano accompaniment is written in two staves (treble and bass clefs) and consists of four measures of whole rests.

un - to Zi - on, with sing-ing un - to Zi - - on;

p cres.
sor - row and

p cres.
sor - row and

p cres.
sor - row and

p cres.
sor - row and

cres.

mourn - ing, sor - - row and mourn-ing, sorrow and mourning shall

mourn - ing, sor - - row and mourn-ing, sorrow and mourning shall

mourn - ing, sor - - row and mourn-ing,

mourn - ing, sor - - row and mourn-ing,

p

Detailed description: This is a musical score for page 29. It features a vocal line and a piano accompaniment. The vocal line consists of five staves, with lyrics written below. The piano accompaniment consists of two staves. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *cres.* (crescendo). The lyrics are: "un - to Zi - on, with sing-ing un - to Zi - - on; sor - row and sor - row and sor - row and sor - row and mourn - ing, sor - - row and mourn-ing, sorrow and mourning shall mourn - ing, sor - - row and mourn-ing, sorrow and mourning shall mourn - ing, sor - - row and mourn-ing, mourn - ing, sor - - row and mourn-ing,". The piano part includes chords and melodic lines that support the vocal melody.

Sor-row and mourn - - - -

flee a-way, shall flee, shall flee a - way,

flee a-way, shall flee, shall flee a - way,

shall flee, shall flee a - way,

shall flee, shall flee a - way,

ing shall flee a - - way, sor - row and mourning, sor - row and

a - - way,

a - - way,

a - - way,

a - - way,

a - - way,

Ped. *

mourning shall flee a - way, shall flee a - - way, . .

This system contains measures 1 through 4. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "mourning shall flee a - way, shall flee a - - way, . .". The piano accompaniment consists of four staves (treble and bass for the right and left hands) which are mostly empty, with some chords appearing in the final measure.

..... shall flee, . . . shall flee a - way, *pp* shall *mp* shall *mp* shall *pp* shall

This system contains measures 5 through 8. The vocal line continues with the lyrics "..... shall flee, . . . shall flee a - way, *pp* shall *mp* shall *mp* shall *pp* shall". The piano accompaniment continues with four staves, featuring chords and some melodic lines in the final measure.

shall flee a - - way

flee a - - way, . . . shall flee

flee a - - way, . . . shall flee

flee a - - way, . . . shall flee

flee a - - way, . . . shall flee

dim.

Ped. * *Ped.* *

a - - way.

a - - way.

a - - way.

a - - way.

pp

Ped. * *Ped.*

LORELEY,

AN UNFINISHED OPERA,

COMPOSED BY

F. MENDELSSOHN - BARTHOLDY.

Op. 98, Posthumous Works, No. 22.

AVE MARIA. . . .	Trio . . .	<i>Female Voices.</i>
VINTAGE SONG. . . .	Quartet. . .	<i>Male Voices.</i>
FINALE TO THE FIRST ACT. . . .		<i>Solo and Chorus</i>

THE ENGLISH VERSION BY

W. BARTHOLOMEW.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY.

NEW YORK: C. H. DITSON & CO. CHICAGO: LYON & HEALY.

FORELEY

AS ASSOCIATED WITH FORELEY

F. HENDELSON BARTHOLOMEW

By the Foreman of the Jury

in and for the County of Middlesex

W. H. H. H. H. H.

THE COURT OF COMMONS

3

AVE MARIA.

From the unfinished Opera

"LORELEY."

(Composed in 1847.)

LENORA, the daughter of a small innkeeper on the Rhine, has met in her lonely wanderings a huntsman. They fall violently in love with each other: he is the Count Palatine, but conceals his rank. As he is betrothed to a Princess, his old and faithful servant discovering his secret attachment, entreats him earnestly to forsake Lenora. The Count promises to do so; and to take leave of Lenora for the last time at sunset. His resolution entirely gives way before her love; and he even forgets that at sunset he is pledged to meet his bride, till Lenora, unconsciously reminds him of his promise, by calling his attention to the distant sound of the evening bells. He leaves her, without finding courage to tell her that it is for ever. Whilst she looks sadly after him, the bells are again heard; and a distant chorus of female voices, singing the "Ave Maria."

Lenora listens devoutly—then sings herself; whilst the chorus is repeated, gradually losing itself in the distance.

F. MENDELSSOHN BARTHOLDY, Op. 68.

Andante sostenuto.

SOPRANO SOLO.

SOPRANO 1^{mo}.

CHORUS.

SOPRANO 2^{da}.

PIANO.

Hark the sound of

Hark the sound of

Eve - ning Bells, A - - ve Ma - ri - - a, The

Eve - ning Bells, A - - ve Ma - ri - - a, The

boat - man in the shal - lop kneels, A - - ve Ma -

ri - - a. The sounds thro' glow - ing Hea - vens spread, To

greet thee, ho - ly Vir - gin Maid. A - - ve Ma -

pp *p* *p* *p* *cres.* *f* *cres.*

ri - a, A - ve Ma - ri - a.

Thou en - thron'd . . . on clouds a - bove,
Hark! the sound of ev'n - ing bells,

A - ve, Ma - ri - a, Be thou the guar - dian
A - ve Ma - ri - a, The boat - man in the

of our love, . . . A - ve Ma - ri - a, And
shal - lop kneels, A - ve Ma - ri - a, The
like the eve - ning's glow - ing sky, Let
sounds thro' glow - ing hea - vens spread, To
dim. *sf*
joy and peace a - round it lie, Let joy and peace a -
greet thee, ho - ly Vir - gin Maid. A - ve Ma -
cres. *cres.* *sf* *cres.* *sf*

round it lie. A - ve,.....

p *dim.*

ri - a, A - ve Ma - ri - a.

p *mf*

A - ve Ma - ri - - - a!

mf

dim.

A VINTAGE SONG,
From the unfinished Opera

"LORELEY."

Words by William Duthie.

Allegro comodo. *mf*

1st TENOR. *mf*
On stave and hoop the long year

2nd TENOR.

1st BASS. *mf*
On stave and hoop the long year

2nd BASS.

PIANO. *mf*

through, We work'd with will and pleasure.

mf
On stave and hoop the long year through, We work'd with will and

through, We work'd with will and pleasure.

mf
On stave and hoop the long year through, We work'd with will and

And when the cask was firm and true,
plea - sure, And when the cask was firm and

We press'd the vineyard's treasure. Now blest be
true, We press'd the vineyard's treasure. Now blest be

thou, blest be thou, oh, fresh'ning wine, Thou heart, thou heart con-so-ler from the

thou, blest be thou, oh, fresh'ning wine, Thou heart, thou heart con-so-ler from the

thou, oh, fresh - 'ning wine, Thou heart con - so - ler from the

Rhine, Thou'lt cheer... us without mea - sure, Thou'lt cheer...

Rhine, Thou'lt cheer... us, cheer ... us without mea - sure, Thou'lt cheer

Rhine, Thou'lt cheer us, cheer us with - out mea - sure, Thou'lt cheer us,

us without meas - ure, Thou'lt cheer us without mea -

us, cheer us, without meas - ure, Thou'lt cheer us without mea -

cheer us with - out meas - ure, Thou'lt cheer us without mea -

sure. Thou mak'st our blood so pure and

sure. Thou mak'st our blood so pure and

strong, Run sparkling like a riv - er,
mf
 Thou mak'st our blood so pure and strong, Run sparkling like a
 strong, Run sparkling like a riv - er,
mf
 Thou mak'st our blood so pure and strong, Run sparkling like a

Upon his tongue thou pour'st the song, Who silent blest the
 riv - er, Upon his tongue thou pour'st the song.
 Upon his tongue thou pour'st the song, Who silent blest the
 riv - er, Upon his tongue thou pour'st the song,

giv - er. Thou art the king, art the king of wines so
 Who silent blest the giv - er. Thou art the king, art the king of wines so
 true, Thou art, thou art the ver - y heaven's dew, Well may'st . . .
 true, Thou art, thou art the ver - y heaven's dew, Well may'st
 true, Thou art the ver - y hea - ven's dew, Well may'st, well

. thou speed for ev - er, Well may'st thou speed for
 . . . well may'st thou speed for ev - er. Well may'st, well may'st thou speed for
 may'st thou speed for ev - er, Well may'st, well may'st thou speed for

f *dim.*
 ev - er, Well may'st thou speed for ev - er.
f *dim.*
 ev - er, Well may'st thou speed for ev - er.
f *dim.*

*) Here Mordehsohn's manuscript ends. The six concluding bars were subsequently added.

FINALE to the First Act of the unfinished Opera

"LORELEY."

Allegro moderato.

PIANO

p

Ped.

The image shows a piano score for the finale of the first act of an unfinished opera titled "LORELEY". The tempo is marked "Allegro moderato." The score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a piano (p) dynamic and includes a pedaling instruction. The second system also includes a pedaling instruction. The third system includes a pedaling instruction. The fourth system includes a piano (p) dynamic. The fifth system includes a pedaling instruction. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Piano introduction for measures 16-21. The right hand features a melodic line with slurs and ties, while the left hand plays a dense, rhythmic accompaniment of eighth notes. Pedal marks and asterisks indicate specific performance instructions.

SOPRANI. 1. CHOIR.

From whence come

ALTI.

cresc. *f* *p*

Ped. *

2. CHOIR.

ye, ye fays of the Rhine? . . . From Drachenfels, from Wolkenstein! And

whence come ye?

From Bo-densee, Some from lof - ty steep, and deeps, where

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line begins with the lyrics "whence come ye?" followed by "From Bo-densee, Some from lof - ty steep, and deeps, where". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

Warmer by moving, we love to be

Win - ter sleeps! Warmer by moving, we love to be

The second system of the musical score. The vocal line continues with the lyrics "Warmer by moving, we love to be" and "Win - ter sleeps! Warmer by moving, we love to be". The piano accompaniment includes a trill (tr) in the right hand. The system concludes with a double bar line.

ro - ving, And cleaving the air; ye be -

The third system of the musical score. The vocal line concludes with the lyrics "ro - ving, And cleaving the air; ye be -". The piano accompaniment continues with the same rhythmic patterns as the previous systems, ending with a final chord.

low a-rise, and come here! *f* Fays of the Rhine ap - pear! . . . ap -

pear! . . . *f* Fays of the Rhine ap - pear! *sf*

ap - pear! *sf* Fays of the Rhine appear! ap - pear!

pear! *sf* ap - pear! Fays of the Rhine appear! ap - pear!

cres. *p* *cres.* *p* *dim.*

TENORI.

19

mf

In the caves of rocks and mountains, We re - pose by

BASSI.

mf

mf

SOPRANI.

cryst - al fountains; Up, up, . . . we come on torrents .

ALTI.

sf

p

TENORI.

gush - ing! Ev'ning now no long - er blushing, Rocks must thunder,

BASSI.

mf

f SOPRANI.

Floods be rushing: Fays of the Rhine, appear! . . . Fays of the

f ALTI.

cres. f p

Rhine, ap - pear! appear! ap - pear!

Rhine, ap - pear! appear! ap - pear! ap - pear!

cres. ff Ped.

Allegro molto vivace.

SOPRANI. ALTI.

TENORI. f Hi - ther we

BASSI. f On hu - mid pinions hither we sweep,

tr tr tr tr

*

sweep, o - ver land and

Rushing up, rushing on o - ver land and deep,

deep, The ship-tack-le shatters, the

The ship - tack-le shatters, the oaks riv-en crash,

oaks riv - en crash, For the wind and the storm thro' the

For the wind and the storm thro' the

The musical score is written for a voice and piano. The piano part features a complex, rhythmic accompaniment with many trills and triplets. The lyrics are: 'sweep, o - ver land and', 'Rushing up, rushing on o - ver land and deep,', 'deep, The ship-tack-le shatters, the', 'The ship - tack-le shatters, the oaks riv-en crash,', 'oaks riv - en crash, For the wind and the storm thro' the', and 'For the wind and the storm thro' the'. The score is divided into three systems, each with a vocal line and a piano line. The piano line includes a variety of musical notations, including trills, triplets, and complex rhythmic patterns.

First system of the musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal staves have the lyrics: "wild wel - kin dash ; For the wind" on the first line and "wild wel - kin dash ; For the wind and the" on the second line. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have the lyrics: "wel - kin dash." on the first line and "and the storm thro' the wild wel - kin dash." on the second line. The piano accompaniment continues with the same complex, flowing melody and rhythmic bass line.

Third system of the musical score. This system features only the piano accompaniment staves (treble and bass clef). The vocal staves are empty, indicating a piano solo section. The piano accompaniment continues with the same complex, flowing melody and rhythmic bass line, marked with a forte (*f*) dynamic.

deeps of the o - cean we spar - kle and leap,

We spar - - kle and

Where the rocks threaten death, our vig - ils we keep,

leap, our

The musical score is for page 23. It features a piano accompaniment and vocal lines. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The vocal lines enter with the lyrics "deeps of the o - cean we spar - kle and leap,". The piano part continues with a series of chords and a melodic line. The vocal lines continue with the lyrics "We spar - - kle and". The piano part continues with a series of chords and a melodic line. The vocal lines continue with the lyrics "Where the rocks threaten death, our vig - ils we keep,". The piano part continues with a series of chords and a melodic line. The vocal lines continue with the lyrics "leap, our". The piano part continues with a series of chords and a melodic line. The vocal lines continue with the lyrics "Where the rocks threaten death, our vig - ils we keep,". The piano part continues with a series of chords and a melodic line. The vocal lines continue with the lyrics "leap, our".

Al - lur - ing the sail-or we chant a strain,
vig - ils we keep, Al -

To draw to a vortex the
luring the sailor, we chant a strain, To draw to a vortex the

ship on the main, to draw to a
ship on the main, To draw

vortex the ship on the main!

to a vortex the ship on the main!

sf

sf

When the

When the

sf

sf

Detailed description: This is a musical score for page 25, featuring a voice part and a piano accompaniment. The score is divided into three systems. The first system contains two vocal staves and two piano staves. The vocal staves have lyrics: 'vortex the ship on the main!' and 'to a vortex the ship on the main!'. The piano accompaniment consists of a right-hand staff with a complex, flowing melody and a left-hand staff with a steady, rhythmic accompaniment. The second system continues the piano accompaniment, with the right-hand staff featuring a series of chords and the left-hand staff maintaining the rhythmic pattern. The third system introduces a new vocal entry with the lyrics 'When the' and 'When the'. The piano accompaniment continues with the same rhythmic pattern, but the right-hand staff now features a series of chords that support the vocal melody. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part includes dynamic markings such as *sf* (sforzando) and *f* (forte).

Moon, and the Stars, in the night shed no
Moon, and the Stars, in the night shed no
ray, We ga - ther in tor - rents to ri - ot and play, to
ray, We ga - ther in tor - rents to ri - ot and play, to
ri - ot and play. The tem - pest is howl - ing, the
ri - ot and play. The tem - pest is howl - ing, the

ff Ped *
Ped * *Ped* *

27

stream rolls a-long, the tem - pest is howl - ing, the stream rolls a-long, The

stream rolls a-long, the tem - pest is howl - ing, the stream rolls a-long,

clouds, the winds and waves join in song, The

The clouds, the winds and waves join in song,

clouds, the winds and waves join in song, the

The clouds, the winds and waves join in song, the

winds and waves join in song, the winds and waves join in

winds and waves join in song, the winds and waves join in

mf song! Here now ap - pears

f Hark! who comes?

song! Hark! who comes?

f *dim.*

One who sheddeth sorrow's tears! *mf*

One who sheddeth sorrow's tears! *mf*

p *sf*

12/8

Andante.

LEONORA.

Wretch - ed! Wretch - ed! de-ceiv - ed!

and un - justly re - ject - - ed! Cast aside like a flow - er when

wan - ton - ly ga - ther'd, Torn away from the spray, While its

leaves were expand - ing! And thus is love re-qui - ted?

Love so true as mine? . . . And thus is love re-qui - ted?—

cres.

Love so true as mine? Where now is vengeance?

f

Where ret-ri - bu - tion for wrongs . . . so deep?

f *p*

SOPRANI. ALTI. Where now is vengeance? where ret-ri - bu - tion?

Where? Where now is vengeance? Where? where ret-ri - bu - tion?

TENORI. BASSI. Where? Where?

pp

CHORUS.

LEONORA.

f

Say, where is the jus - tice of hea - ven, which, e - ven -

f *p* *f* *p*

- hand - ed, Sternly upholds with its might, and guard - eth the

right? Where now a - wait - eth wrath to

f *p*

pun - ish? when will it flash - ing des -

f *fp*

cend, when will it flashing descend, striking the crime-guilty

head? when will it flashing descend, striking the crime - guil - ty

head? Where now a - wait - eth wrath to

pun - - ish? Where tar - ries the just - ice of

LEONORA. *f*
 hea - ven? Thus do I
 SOPRANI. ALTI.
 Where tar - ries the jus - tice of hea - ven?
 TENORI. BASSI.
cres. *al*

LEONORA.
 call, imploring as - sistance, Ye that lie hidden in darkness, In rocks and
ff Ped * *ff Ped* * *ff Ped* *

wa - ters, in clouds and winds, Come to my
ff Ped * *f*

aid! Come to my aid!
f *p* *ff*

Hear me now! Help ... me! Hear.....

me, hear..... me now, Come to my

Allegro molto.

aid!

p cre - - - - - *scen* - - - - - *do.*

SOPRANI. ALTI.

By thee in - vi - - ted, we gath - er, we

TENORI.

BASSI. By thee in vi - - ted, we gath - er, we

CHOREUS.

gath - er from rocks and wa - ters, from clouds and winds, from
gath - er from rocks and wa - ters, from clouds and winds, from
we gath - er, we gath - er, we
wa - ters, from clouds and winds, we gath - er, we
wa - ters, from clouds and winds, we gath - er, we
gath - er from rocks, clouds and winds.
we gath - er from rocks, clouds and winds.
gath - er from rocks, clouds and winds.

This musical score is for page 36 and consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "Tell us, tell us! What is thy de - sire?".

System 1: The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

System 2: The vocal line continues with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

System 3: The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

Tell us, tell us!

sire? Tell us, tell us!

sire? Tell us, tell us!

sire? Tell us!

LEONORA.

Re-tri-

What is thy de sire?

What is thy de - sire?

What is thy de - sire?

f

- bu - tion! Ven - geance! — For pas - sion slight - ed, —

Deep af - fec - tion blight - ed By him whom I gave my heart, I am de -

ceiv'd, my love is slight - ed, Its deep af - fec - tion blight - ed; By him I

gave my heart, I am deceiv'd? Vengeance on him, on

him and all men! May they all meet the dis - dain of wo - - - man!

De - si - ring lan - guish, And feel the

p 3 3 *cres.*

an - guish, That self - cor - ro - ding, cor -

cres.

ro - ding preys on the heart!

CHORUS.

***ff* SOPRANI. ALTI.**
Ven - geance, ven

***ff* TENORI.**
Ven - geance, ven

***ff* BASSI.**
Ven - geance, ven

ff 3 3 3 3

- geance, ven - geance, ven - geance
 - geance, ven - geance, ven - geance

Recit.
LEONORA.

soon shall be thine! Give me beauty, grace ir - re - sist - i - ble! Give me a
 soon shall be thine!

Recit.

fp *fp* *f sf*

voice to charm all 'who hear it! Give me the might to inspire fa - tal
fp *f sf*

Andante.
f SOPRANI. ALTI.

love!

Beau - ty, beau - ty, and love's fa - tal might, Thou shalt pos -

CHORUS.

Beau - ty, beau - ty, and love's fa - tal might, Thou shalt pos -

f BASSI.

LEONORA. Recit.

Then tell me, ye ter - ri - ble ru - lers, Tell me the

Recit.

price of this death-dealing power; Name it! I swear, if I on-ly pos-

f

sess it, it soon shall be your's!

f

Andante.
LEONORA.

SOPRANI ALTI.

With thy heart shalt thou reward us, Thou shalt give us thy af-

TENORI.

BASSI.

CHORUS.

pp *p*

I will give ye my af-fec-tion!

fec-tion, Thou shalt give us thy affection! To the Rhine thou shalt be

p *Ped* * *Ped* *

wed-ded;—Dwell within, its deeps en-throned!

Dwell with-in, its deeps en-throned!

p *Ped* * *Ped* * *Ped* *

A

Allegro vivace. *a tempo.*

greet! a - greet! Thus as I rend this veil a - sun - der,

Rent be the love I fond-ly cherished!

Cast thus a - way un - re -

gret - ted! 'Tis now consign'd to the stor - my wind. My heart, be

hard as the rocks a - round thee : cold and

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand. Dynamic markings *sf* (sforzando) and *mf* (mezzo-forte) are present in the piano part.

reck - less! Take,..... O stream, take my

The second system of the musical score, measures 5-8. The vocal line continues with a melodic line. The piano accompaniment features a more active eighth-note pattern in the right hand. A *sf* marking is present in the piano part.

love, and be mine. Soon as the work of vengeance is

The third system of the musical score, measures 9-12. The vocal line has a melodic line. The piano accompaniment features a more active eighth-note pattern in the right hand.

end - ed, I am thine, I am thine, I am thine, on - ly

The fourth system of the musical score, measures 13-16. The vocal line has a melodic line. The piano accompaniment features a more active eighth-note pattern in the right hand.

thine, all . . . thine, thine, .

cres.

on - ly thine, on - ly thine!

SOPRANI. ALTI.

TENORI.

BASSI.

As thou hast rent the veil a -

As thou hast rent the veil a -

sun - der, Rent be the love you fond-ly

sun - der, Rent be the love you fond-ly

ff

CHORUS

cherish'd,— Cast thus a - way un - re -

cherish'd,— Cast thus a - way un - re -

LEONORA.

A-way. thou

gret - ted, Cast thus a - way, cast thus a - way!

gret - ted, Cast thus a - way, cast thus a - way!

to - ken of love, thou bri - dal ring, Once val - ued bri - dal ring! Take, O

Stream, take my love,— and be mine! A - way,— thou

pp
Hail, hail the might of mor-

pp
Hail, hail the might of mor-

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The vocal line begins with the lyrics "Stream, take my love,— and be mine! A - way,— thou". The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings *pp* (pianissimo) are present above the piano part.

to - ken, once val - ued bri - dal ring, Take!— O

tal - i - ty! Hail, fair and fleeting re - al - i - ty! Hail the might of mor-

tal - i - ty! Hail, fair and fleeting re - al - i - ty! Hail the might of mor-

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "to - ken, once val - ued bri - dal ring, Take!— O" and "tal - i - ty! Hail, fair and fleeting re - al - i - ty! Hail the might of mor-". The piano accompaniment continues with similar harmonic and melodic patterns. The dynamic *pp* is also present.

Stream..... take my love,.....and be

cres.

tal - i - ty, Hail, hail,.....

cres.

tal - i - ty, Hail, hail,.....

cres.

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Stream..... take my love,.....and be". The piano accompaniment has lyrics: "tal - i - ty, Hail, hail,.....". The piano part includes a crescendo marking (*cres.*) and a fermata over the final measure.

mine! I am thine! Thus boldly

f

Hail, hail! Hail, hail!

f

Hail, hail! Hail, hail!

f

p *cres.*

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The vocal line has lyrics: "mine! I am thine! Thus boldly". The piano accompaniment has lyrics: "Hail, hail! Hail, hail!". The piano part includes a forte marking (*f*) and a piano marking (*p*) with a crescendo marking (*cres.*) in the final measure.

rush - ing, I pur - chase my ven - - geance :

p *cres.*

Re - tri - bu - tion, ven - - geance shall

p *cres.*

Re - tri - bu - tion, ven - - geance shall

p *cres.*

Ped cres.

take all, all my love ! Soon as the work of vengeance is

ff

glad - den thy heart.

ff

glad - den thy heart.

ff

ff *p* *sf*

end - ed, I am thine, I am thine, I am thine, on - ly

Ven - geance, Ven - geance, Ven - geance, Ven - geance,

thine, all..... thine, thine,.....

Ven - geance shall glad - den thy Ven - geance shall glad - den thy

..... on - ly thine, on - ly thine!

heart, shall, shall glad thy heart. Re - tri - bu - tion.

heart, shall, shall glad thy heart. Re - tri - bu - tion.

The first system of music is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, followed by the lyrics "on - ly thine, on - ly thine!". The piano part consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Ven - geance, ven

Vengeance, ven

Vengeance, ven

The second system of music continues in D major. It features a vocal line and a piano accompaniment. The vocal line has three staves, each with the lyrics "Ven - geance, ven". The piano part consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include *f* (forte).

geance will glad-den my heart;

geance, ven - geance shall gladden thy heart, Ret - ri - bu - tion,

geance, ven - geance shall gladden thy heart, Ret - ri - bu - tion,

f

Vengeance, Ven - - - geance will gladden my

Vengeance, vengeance, ven - geance shall gladden thy

Vengeance, vengeance, ven - geance shall gladden thy

f

heart, Vengeance will gladden my heart, vengeance will gladden my sad heart, Vengeance shall gladden thy heart, Vengeance shall gladden, shall glad heart, Vengeance shall gladden thy heart, Vengeance shall gladden, shall glad heart!

den thy heart!

den thy heart!

f *sf* *sf*

THREE MOTETS

FOR

FEMALE VOICES.

No. 1. HEAR US, GRACIOUS LORD.

Veni Domine. (30 cts.)

No. 2. YE SONS OF ISRAEL.

Laudate pueri. (50 cts.)

No. 3. THE GOOD SHEPHERD.

Domenica II post pascha. (50 cts.)

(Surrexit pastor.)

COMPOSED FOR THE

NUNS IN TRINITA DE MONTI IN ROME.

By

FELIX MENDELSSOHN-BARTHOLDY.

OP. 39.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY.

NEW YORK: C. H. DITSON & CO. CHICAGO: LYON & HEALY. PHILA.: J. E. DITSON & CO.

HEAR US, GRACIOUS LORD.

THREE MOTETS,

Veni Domine.

MENDELSSOHN.

Grave.
SOP. 1 *f*

Hear us, Gra - cious Lord, Hear . . us!
Ve - ni Do - mi - ne Ve - - ni!

Con moto. f

Hear us, Gra - cious Lord, with-
Ve - ni Do - mi - ne, et

SOP. 2 *f*

Hear us, Gra - cious Lord, Hear . . us!
Ve - ni Do - mi - ne Ve - - ni!

f

Hear us, Gra - cious Lord, with-
Ve - ni Do - mi - ne, et

ALTO. *f*

Hear us, Gra - cious Lord, Hear . . us!
Ve - ni Do - mi - ne Ve - - ni!

f

Hear us, Gra - cious Lord, with-
Ve - ni Do - mi - ne, et

Con moto. f

ORGAN OR PIANO. *f*

mf

Ped.

hold not Thy mer - cy, withhold not Thy mer - cy, with - hold not Thy mer - -
no - li tar - da - - re, et no - li tar - da - - re, et no - - li tar - da - -

f

hold . . . not Thy mercy, with - hold not Thy mercy, with - hold not, . . . Oh, Lord, Thy
no - - li tar - da - re et no - - - li tar - da - re, et no - li, no - li tar -

f

hold . . . not Thy mercy, with - hold not Thy mercy, with - hold not Thy
no - - li tar - da - re et no - - - li tar - da - re, et no - - li tar -

Hear us, Gracious Lord. Concluded.

3

First system of musical notation. It consists of three vocal staves and a piano accompaniment. The vocal staves have lyrics: 'mer - cy! Forgive us our trespasses. Save Thy peo - ple! Save thy re! re - lax - a fa - ci - no - ra ple - bi tu - æ, ple - bi'. The piano accompaniment is in the lower register, providing harmonic support.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal staves have lyrics: 'peo - ple! And all who stray, as - sem - ble, all who stray, as - sem - ble be - neath thy tu - æ, et re - vo - ca dis - per - sos, re - vo - ca dis - per - sos in ter - ram'. The piano accompaniment continues with chords and melodic lines.

Hear us, Gracious Lord. Continued.

f

shel - ter. Hear us, Gra - cious Lord, with-hold not Thy mer - cy, with-
tu - - am Ve - ni Do - mi - ne, et no - li tar - da - - re, et

shel - ter. Hear us, Gra - cious Lord, with-hold . . . not Thy mer-cy, with-
tu - - am Ve - ni Do - mi - ne, et no - - - li tar - da - re, et

shel - ter. Hear us, Gra - cious Lord, with-hold . . . not Thy mer-cy, with-
tu - - am Ve - ni Do - mi - ne, et no - - - li tar - da - re et

- hold not Thy mer - cy, with-hold . . . not Thy mer - cy.
no - li tar - da - - re, et no - - - li tar - da - - re.

- hold . . . not Thy mer - cy, withhold not Thy mer - cy, Thy mer - cy.
no - - - li tar - da - - re, et no - li tar - da - - re, tar - da - - re.

- hold . . . not Thy mer - cy, with-hold . . . not Thy mer - cy, Thy mer - cy.
no - - - li tar - da - - re, et no - - li tar - da - - re, tar - da - - re.

Hear us, Gracious Lord. Continued.

5

Andante.

Good Lord, de - liv - er us from our af - flic-tions, Good Lord, deliv - er us from our af - flic-tions, and hear us, and
 Ex-ci - ta Do-mi-ne po - tentiam tu - am, Do - - mi-ne po-ten-tiam tu - am, et ve - ni, et

And hear us,
 Et ve - ni,

And hear us,
 Et ve - ni,

mp

hear us, Thy ser - - - - - vants who trust in Thee, Good Lord, de - liv - er us from our af -
 ve - ni, ut sal - - - - - vos nos fa - ci - as, ex - ci - ta Do-mi-ne po - ten-tiam

hear us,
 ve - ni,

Good Lord, de - liv - er us from our af -
 ex - ci - ta Do-mi-ne po - ten-tiam

hear us,
 ve - ni,

Good Lord, de - liv - er us from our af -
 ex - ci - ta Do-mi-ne po - ten-tiam

flic-tions, Good Lord, de - liv - er us from our af - flic-tions, Thy ser - -
 tu - am, Do - - mi - ne po - ten - tiam tu - am, ut sal - -

flic-tions, from our . . . af - flic-tions, and hear us Thy servants, who trust . . in
 tu - am po - ten - - ti - am tu - am, et ve - ni et ve - ni ut sal - - vos

flic-tions, from our . . . af - flic-tions, and hear us Thy servants, who trust in
 tu - am, po - ten - - ti - am tu - am et ve - ni et ve - ni ut sal - vos

- - vants, who trust in Thee, Thy servants, Thy servants, who trust in
 - - vos nos fa - ci - as, ut sal - vos ut sal - vos nos fa - ci -

Thee, trust in Thee, Thy ser - vants, who trust in Thee, who trust in
 nos, fa - ci - as, ut sal - vos nos fa - ci - as nos fa - ci -

Thee, trust in Thee, Thy ser - vants, who trust in Thee, who trust in
 nos, fa - ci - as, ut sal - vos nos fa - ci - as nos fa - ci -

Hear us, Gracious Lord. Concluded.

7

Tempo 1. *f*

Thee. Hear us, Gra - cious Lord, with-hold not,.... with - hold....not Thy mer - cy,with-
 aa. Ve - ni Do - mi - ne, et no - - li et no - li tar - da - re, et

f

Thee. Hear us, Gra - cious Lord, with-hold... not Thy mer - cy,with-hold not Thy mer - cy, with-
 aa. Ve - ni....Do - mi - ne, et no - - li tar - da - re, et no - li tar - da - re, et

f

Thee Hear us, Gra - cious Lord, withhold not Thy mer - - - - - cy,Thy mer - - -
 aa Ve - ni, Do - mi - ne, et no-li tar-da - - - - - re,tar-da - - -

mf

hold not thy mer - cy, with-hold not Thy mer - cy!
 no - li tar - da - re, et no - li tar - da - re!

f *dim.*

hold not Thy mer - cy, withhold not Thy mer - cy, with-hold not Thy mer - - - cy!
 no - li tar - da - re, et no-li tar-da - re, et no - li tar - da - - - re!

f *dim.*

- - cy,Thy mer - cy, withhold not Thy mer - cy, with-hold not Thy mer - - - cy!
 - - re tar - da - re, et no-li tar-da - re, et no - li tar - da - - - re!

pp

YE SONS OF ISRAEL.

THREE MOTETS,

No. 2.

Laudate pueri.

MENDELSSOHN.

No. 1. CHORUS.

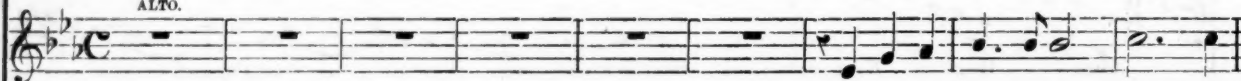
SOPRANO I.



SOPRANO II.



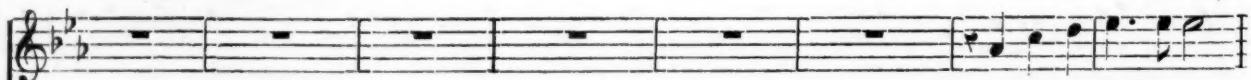
ALTO.



Ye sons of Is - ra - el, thank the
Lau-da-te pu - e - ri Do - mi -

Allegro moderato assai.

PIANO OR ORGAN.



Ye sons of Is - ra - el,
Lau-da - te pu - e - ri

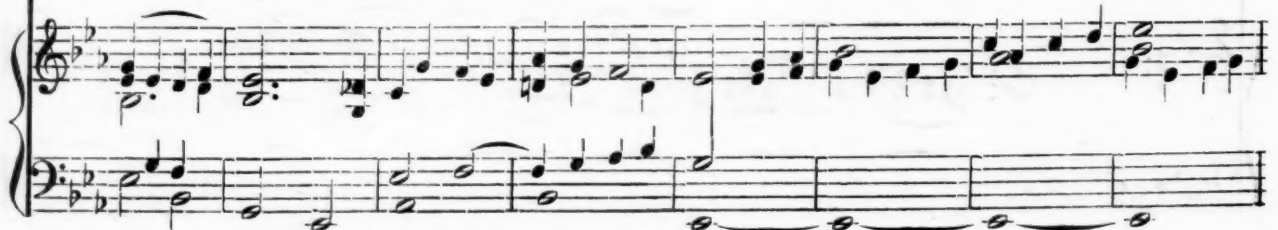


Ye sons of Is - ra - el, thank the Lord, Sing
Lau-da - te pu - e - ri Do - mi - num, lau -



Lord, Sing praises to His glorious name, praise His glorious name,
num, lau-da - te no-men Do-mi - ni, no-men Do-mi - ni,

Ye sons of Is - ra - el, thank the Lord,
lau - da - te pu - e - ri Do-mi-num lau -



Ye Sons of Israel. Continued.

3

thank the Lord, Sing praises to His glorious name, praise His glorious name, Sing praises to His
Do - mi - num, lau - da - te no - men Do - mi - ni, no - men Do - mi - ni, lau - da - te no - men

praises to His glorious name, Sing prais - es, praise His glo - rious name.
da - te no - men Do - mi - ni, lau - da - te no - men Do - mi - ni.

thank the Lord, Ye sons of Is - ra - el, . . .
da te, lau - da - te pu - e - ri . . .

glorious name, and thank the Lord, Sing prais - es un -
Do - mi - ni, lau - da - te no - men Do - mi - ni, lau -

Ye sons of Is - ra - el, thank the
lau - da - te pu - e - ri lau - da - te, lau -

. Sing praises to His glorious name. Ye sons of Is - ra - el, thank the Lord, Sing
. lau - da - te no - men Do - mi - ni, lau - da - te pu - e - ri Do - mi - num, lau -

Ye Sons of Israel. Continued.

f

to His name. Sing praises to His glorious name, praise His glorious name. Oh praise the
 da - te no - - men, lau - da - te nomen Do-mi-ni, nomen Do-mi - ni. Sit no - men

f

Lord, and praise His glorious name, praise His glorious name. Oh praise the
 da - - - - - te no - - - - men Do-mi-ni, nomen Do-mi - ni. Sit no - men

f

praises to His glorious name, praise His glorious name, praise His glorious name, praise His glorious name. Oh praise the
 da - te nomen Do - mi-ni, nomen Do-mi - ni, nomen Do-mi-ni, nomen Do - mi - ni, Sit no - men

f

Lord, who liv - eth for ev - er, Sing praise to Him now and for ev - er - more. Oh,
 Do - mi - ni be-ne - dic - tum, ex hoc nunc et us - que in sæ - - cu - la. Sit

f

Lord, who liv - eth for ev - er, Sing praise to Him now and for ev - er - more. Oh,
 Do - mi - ni be-ne - dic - tum, ex hoc nunc et us - que in sæ - - cu - la. Sit

f

Lord, who liv - eth for ev - er, Sing praise to Him now and for ev - er - more. Oh,
 Do - mi - ni be-ne - dic - tum, ex hoc nunc et us - que in sæ - cu - la. Sit

Ye Sons of Israel. Continued.

5

praise the Lord, who liv - eth for ev - er, Sing praise to Him now and for ev - er -
no - men Do - mi - ni be - ne - dic - tum, ex hoc nunc et us - que in sæ - cu -

praise the Lord, who liv - eth for ev - er, Sing praise to Him now and for
no - men Do - mi - ni be - ne - dic - tum, ex hoc nunc et us - que in

praise the Lord, who liv - eth for ev - er, Oh, praise Him for
no - men Do - mi - ni be - ne - dic - tum, ex hoc nunc in

more, Sing praise to Him now and for ev - er - more. Oh praise Him for
la. ex hoc nunc et us - que in sæ - cu - la, et us - que in

ev - er - more, Oh, praise Him for ev - er - more, Sing praise to Him
sæ - - cu - la, ex hoc et in sæ - - cu - la, ex hoc nunc et

ev - er - more, Oh, praise Him for ev - er - more, Sing praise to Him
sæ - - cu - la, et us - que in sæ - cu - la, et hoc nunc et

ev - - - er - more.
sæ - - - cu - la.

now and for ev - er-more.
us - que in sæ - cu - la.

now and for ev - er-more.
us - que in sæ - cu - la.

f Ye sons of Is - ra-el,
Lau - da - te pu - e - ri

f Oh, praise the Lord, who liv - eth for ev - - er, give thanks un - to the Lord.
Sit no - men Do - mi - ni be-ne - dic - - tum, lau-da-te Do - mi-num,

f Ye sons of Is - ra-el, Ye sons of Is - ra-el, thank the Lord, Sing
Lau - da - te pu - e - ri, lau - da - te pu - e - ri Do - mi-num, lau-

f thank the Lord, Sing praises to His glorious name, praise His glorious name, Sing praises to His glorious name, Sing
Do - - - mi - num, lau - da - te no-men Do - mi-ni, no - men Do - mi - ni, lau - da - te no-men Do - mi-ni, lau-

Ye sons of Israel. Continued.

7

Ye sons.... of Is - ra-el, Sing praises, sing praises to His glorious name, Sing praises to His
lau - da - te pu - e - ri, lau - da - te, lau-da - te no-men Do - mi-ni, lau - da-te nomen

praises to His glorious name, Sing praises to His glorious name, thank the Lord. thank
da - te nomen Do-mi-ni, lau - da - te no-men Do-mi-ni, Do - - mi-ni, Do -

prais - es, Oh praise the Lord, who liv - eth for ev - er, Ye sons of Is - ra-el, Sing prais - -
da - te, sit no - men Do - mi - ni be - ne - dic - tum, lau-da - te pu - - e - ri, lau - da - -

f

glorious name, Oh praise the Lord, who liv - eth for ev - er, Sing praise to Him now and for
Do-mi-ni, sit no - men Do - mi - ni be - ne - dic - tum ex hoc nunc et us - que in

. . the Lord, Sing praises, Oh praise the Lord, who liv - eth for ev - er, Sing praise to Him now and for
- - mi-ni, lau - da - te, sit no - men Do - mi - ni be - ne - dic - tum ex hoc nunc et us - que in

- - - es, Oh praise . . the Lord, who liv - eth for ev - er, Sing praise to Him now and for
- - te, sit no - - - men Do - mi - ni be - ne - dic - tum ex hoc nunc et us - que in

Ye sons of Israel. Continued.

ev - er - more, His praise sing ye now and for ev - er - more,
 sæ - cu - la, ex hoc nunc et us - que in sæ - cu - la,

ev - er - more, His praise sing ye now, ye now, and for - ev - er - more,
 sæ - cu - la, ex hoc nunc et us - que, us - que in sæ - cu - la,

ev - er - more, His praise sing ye now, and for ev - er - more,
 sæ - cu - la, ex hoc nunc et us - que in sæ - cu - la,

..... for ev - er - more, Sing praise to Him now, and for ev - er - more.
 in sæ - cu - la, ex hoc nunc et us - que in sæ - cu - la.

f
 Ye sons of Is - ra-el, thank the Lord, Sing praise to Him now, and for ev - er - more.
 lau - da - te pu - e - ri Do - mi - num, ex hoc nunc et us - que in sæ - cu - la.

f
 Ye sons of Is - ra-el, thank the Lord, Sing praise to Him now, and for ev - er - more.
 lau - da - te pu - e - ri, Do - mi - num, ex hoc nunc et us - que in sæ - cu - la.

Ye Sons of Israel. Continued.

9

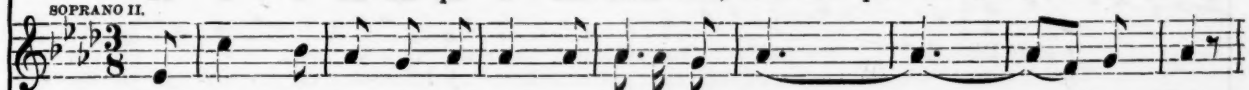
No. 2. TERZETTO.

SOPRANO I. SOLO. Adagio.



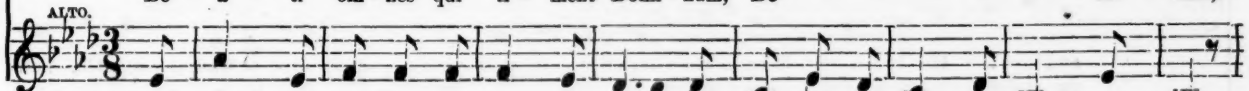
How blest are they who re-joic'd to seek Him, Glad-ly o-bey His Ho-ly word,
Be-a-ti om-nes qui ti-ment Domi-num, om-nes qui ti-ment Do-mi-num,

SOPRANO II.



How blest are they who re-joic'd to seek Him, Oh,..... how blest,
Be-a-ti om-nes qui ti-ment Domi-num, Do - - - - - mi - num,

ALTO.



How blest are they who re-joic'd to seek Him, Glad-ly o-bey His Ho-ly word,
Be-a-ti om-nes qui ti-ment Domi-num, qui..... ti-ment Do-mi-num,



Who in His ways are ev-er walking.
Qui am-bu-lant in vi-is e-jus.

How blest are they, who re-joic'd to seek Him,
Be-a-ti om-nes qui ti-ment Dominum,



Who in His ways are ev-er walking, ev-er are walk-ing.
Qui am-bu-lant in vi-is e-jus, in vi-is e-jus.

How blest are they who re-joic'd to seek Him,
Be-a-ti om-nes qui ti-ment Dominum,



Who in His ways are ev-er walking.
Qui am-bu-lant in vi-is e-jus.

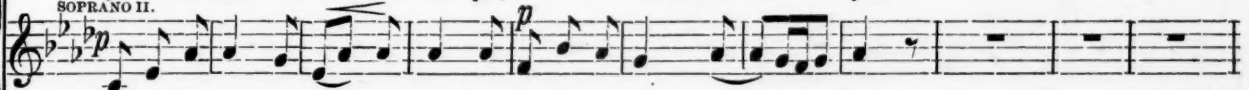
How blest are they,..... who seek Him,
Be-a-ti om - - nes, om - nes

SOPRANO I. CHORUS.



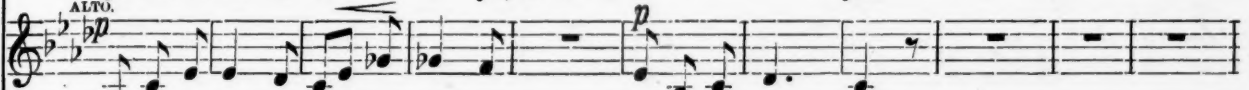
Who in His ways are ev-er walk-ing, ev-er are walk-ing.
Qui am-bu-lant in vi-is e-jus, in vi-is e-jus.

SOPRANO II.



Who in His ways are ev-er walk-ing, ev-er are walk-ing.
Qui am-bu-lant in vi-is e-jus, in vi-is e-jus.

ALTO.



Who in His ways are ev-er walk-ing, ev-er are walk-ing.
Qui am-bu-lant in vi-is e-jus, in vi-is e-jus.



Ye Sons of Israel. Continued.

Gladly o-bey His Ho-ly word, Who in His ways are ev-er walk-ing, are ev-er walk-ing, Oh, how
omnes qui timent Do-mi-num, qui ambulant in vi-is e-jus, in vi-is e-jus, Be-a-

o-bey His Ho-ly word, Who in His ways are ev-er walking, are ev-er walk-ing, Oh, how
qui ti-ment Do-minum, qui ambulant in vi-is e-jus, in vi-is e-jus, Be-a-

and love His Ho-ly word, Who in His ways are ev-er walk-ing, are ev-er walk-ing, Oh, how
qui ti-ment Do-mi-num, qui ambulant in vi-is e-jus, in vi-is e-jus, Be-a-

pp MANUAL

blest. How blest are they, who re-joic'd to seek Him, Gladly o-bey His Ho-ly word,
ti. Be-a-ti omnes qui ti-ment, Dominum, omnes qui ti-ment Do-mi-num,

blest. How blest are they, who re-joiced to seek Him, Oh,..... how blest,
ti. Be-a-ti omnes qui ti-ment Dominum, Do-mi-num,

blest. How blest are they, who re-jo-i- ing, re-jo-i- cing seek Him,
ti. Be-a-ti omnes qui ti-ment, qui ti-ment Do-mi-num,

pp Oh, how blest.
Be-a-ti.

pp Oh, how blest.
Be-a-ti.

pp

Ye Sons of Israel. Concluded.

11

Who in His ways are ev - er walking,
qui am-bu-lant in vi - is e - jus,

Who in His ways are ev - er walk-ing, walk - ing
qui am-bu-lant in vi - is e - jus, vi - is

Who in His ways are ev - er walking, ev - er are walk - ing, Who in His ways are walking, are ev - er
qui am-bu-lant in vi - is e - jus, in vi - is e - jus, qui am-bu-lant in vi - is in vi - is

Who in His ways are ev - er walking, ev - er are walk - ing.
qui am-bu-lant in vi - is e - jus, in vi - is e - jus,

Who in His ways are ev - er walking, ev - er are walk - ing.
qui am-bu-lant in vi - is e - jus, in vi - is e - jus.

Who in His ways are ev - er walking, ev - er are walk - ing.
qui am-bu-lant in vi - is e - jus, in vi - is e - jus.

in His ways, Oh, how blest,
e - jus, be - a - ti,

How blest are they, who o - bey His Ho - ly word.....
Be - a - ti omnes qui ti - ment Do - mi - num.....

in His ways, Oh how blest,
e - jus, be - a - ti,

Who love to o - bey His Ho - ly word.....
Be - a - ti qui ti - ment Do - mi - num.....

Who glad - ly
Be - a - ti

o - bey His Ho - ly word.
qui..... ti - ment Do - mi - num.

Who glad - ly
Be - a - ti

o - bey His Ho - ly word.
qui..... ti - ment Do - mi - num.

THE GOOD SHEPHERD.

THREE MOTETS,

Second Sunday after Easter.

MENDELSSOHN.

No. 3.

Domenica II post pascha.

No. 1. CHORUS.

Andante quasi Allegretto.

SOPRANO I. SOLO.

The Lord is our good shep - herd, Who lay - eth down his life for
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su -

SOPRANO II. SOLO.

The Lord is our good shep - herd, Who lay - eth down his life for
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su -

ALTO I. SOLO.

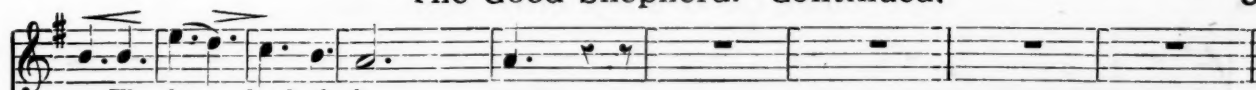
The Lord is our good shep - herd, Who lay - eth down his life for
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su -

ALTO II. SOLO.

The Lord is our good shep - herd, Who lay - eth down his life for
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su -

The Good Shepherd. Continued.

3



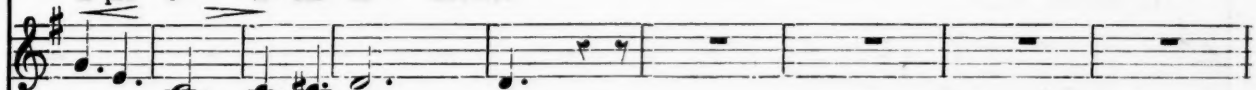
us, The sheep he hath cho - sen.
it pro O - vi - bus su - is.



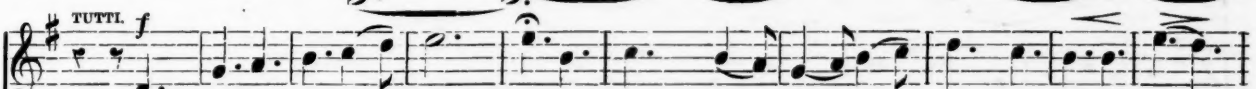
us, The sheep he hath cho - sen.
it pro O - vi - bus su - is.



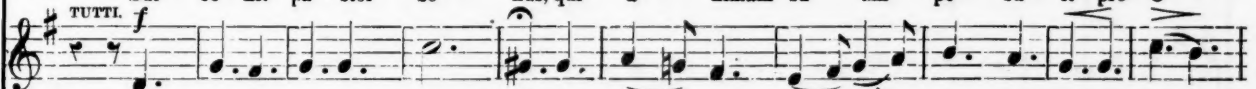
us, The sheep he hath cho - sen.
it pro O - vi - bus su - is.....



us, The sheep he hath cho - sen.
it pro O - vi - bus su - is.



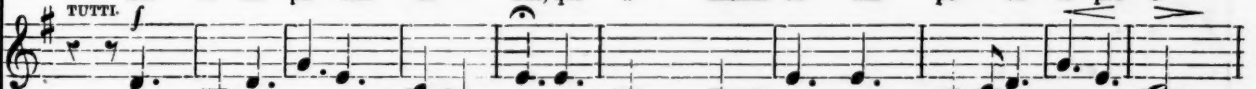
TUTTI f
The Lord is our good shep - herd, Who lay - eth down his life for us, The sheep
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su - it pro O -



TUTTI f
The Lord is our good shep - herd, Who lay - eth down his life for us, The sheep
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su - it pro O -



TUTTI f
The Lord is our good shep - herd, Who lay - eth down his life for us, The sheep
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su - it pro O -



TUTTI f
The Lord is our good shep - herd, Who lay - eth down his life for us, The sheep
Sur - re - xit pa - stor bo - nus, qui a - nimam su - am po - su - it pro O -



The Good Shepherd. Continued.

he hath cho - sen.
vi - bus su - is.

he hath cho - sen.
vi - bus su - is.

he hath cho - sen.....
vi - bus su - is.....

he hath cho - sen.
vi - bus su - is.

Ped

SOLO.
He bore meek - ly for us All the bit - terness of death. Hal - le - lu - jah, Hal - le - lu -
Et pro gre - ge su - o mo - ri dig - na - tus est. Al - le - lu - ja, Al - le - lu -

SOLO.
He bore meek - ly for us All the bit - terness of death. Hal - le - lu - jah, Hal - le - lu -
Et pro gre - ge su - o mo - ri dig - na - tus est. Al - le - lu - ja, Al - le - lu -

SOLO.
He bore meek - ly for us All the bit - terness of death. Hal - le - lu - jah, Hal - le - lu -
Et pro gre - ge su - o mo - ri dig - na - tus est. Al - le - lu - ja, Al - le - lu -

SOLO.
He..... meekly bore for us All the bit - terness of death. Hal - le - lu - jah, Hal - le - lu -
Et..... pro gre - ge su - o mo - ri dig - na - tus est. Al - le - lu - ja, Al - le - lu -

Ped

The Good Shepherd. Continued.

5

TUTTI *f* *pp*

jah! He bore meek - ly for us All the bit - ter-ness of
ja! Et pro gre - ge su - o mo - ri dig - na - tus

TUTTI *f* *pp*

jah! He bore meek - ly for us All the bit - ter-ness of
ja! Et pro gre - ge su - o mo - ri dig - na - tus

TUTTI *f* *pp*

jah! He bore meek - ly for us All the bit - ter-ness of
ja! Et pro gre - ge su - o mo - ri dig - na - tus

TUTTI *f* *pp*

jah! He meek - ly bore for us All the bit - ter-ness of
ja! Et pro gre - ge su - o mo - ri dig - na - tus

SOLO. *f*

death Hal - le - lu - jah, Hal - le - lu - jah! Hal -
est Al - le - lu - ja, Al - le - lu - ja! Al -

SOLO. *f*

death Hal - le - lu - jah, Hal - le - lu - jah! Hal - le -
est Al - le - lu - ja, Al - le - lu - ja! Al - le -

SOLO. *f*

death Hal - le - lu - jah, Hal - le - lu - jah! Hal - le - lu -
est Al - le - lu - ja, Al - le - lu - ja! Al - le - lu -

SOLO. *f*

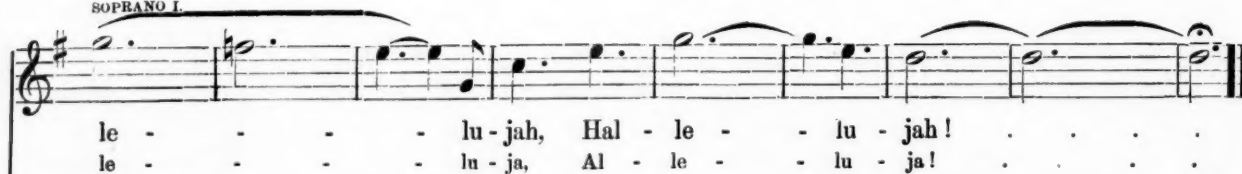
death Hal - le - lu - jah, Hal - le - lu - jah!
est Al - le - lu - ja, Al - le - lu - jah!

Ped *Ped*

The Good Shepherd. Continued.

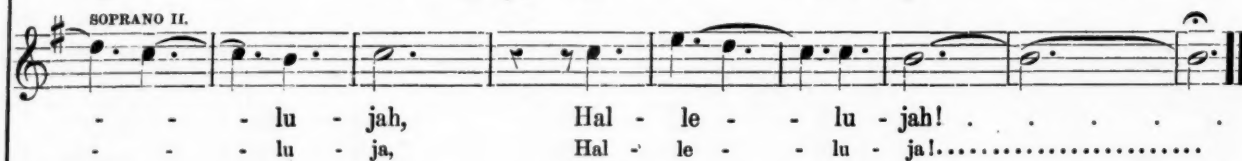
SOLO.

SOPRANO I.



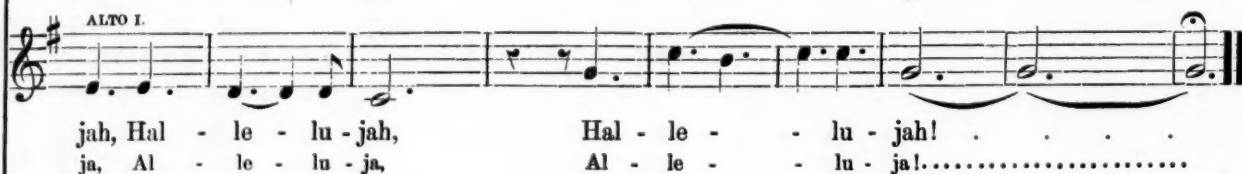
le - - - lu - jah, Hal - le - - lu - jah!
le - - - lu - ja, Al - le - - lu - ja!

SOPRANO II.



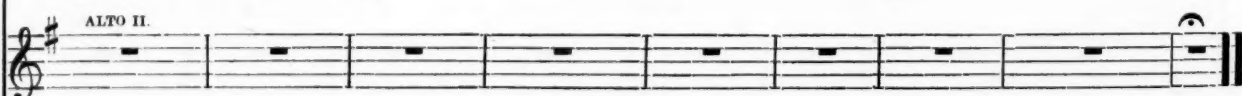
- - - lu - jah, Hal - le - - lu - jah!
- - - lu - ja, Hal - le - - lu - ja!

ALTO I.



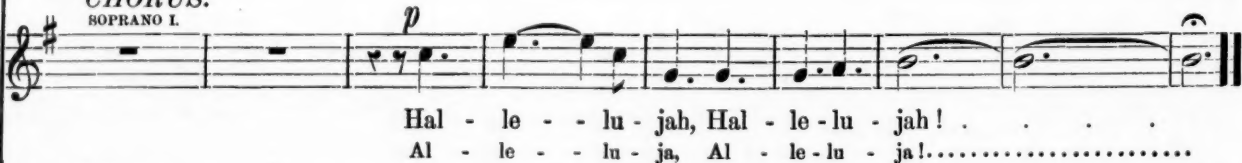
jah, Hal - le - lu - jah, Hal - le - - lu - jah!
ja, Al - le - lu - ja, Al - le - - lu - ja!

ALTO II.



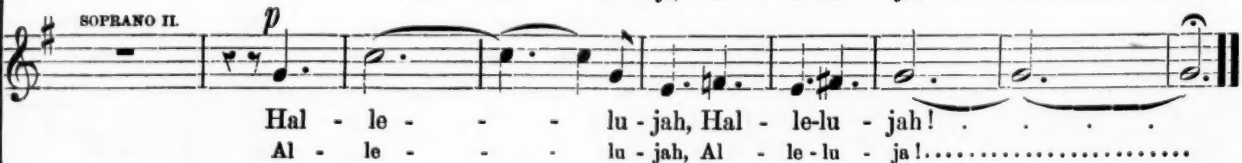
CHORUS.

SOPRANO I.



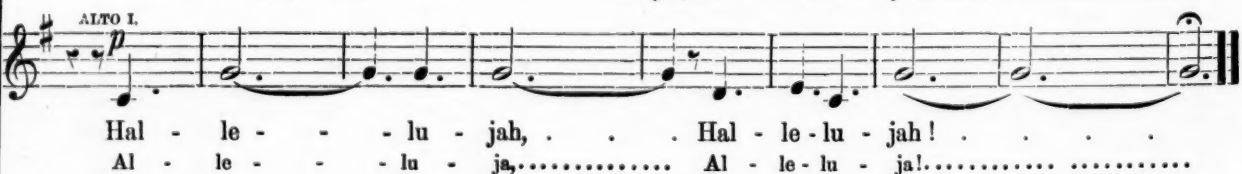
Hal - le - - lu - jah, Hal - le - lu - jah!
Al - le - - lu - ja, Al - le - lu - ja!

SOPRANO II.



Hal - le - - lu - jah, Hal - le - lu - jah!
Al - le - - lu - jah, Al - le - lu - ja!

ALTO I.



Hal - le - - lu - jah, Hal - le - lu - jah!
Al - le - - lu - ja, Al - le - lu - ja!

ALTO II.



Hal - le - - lu - jah, Hal - le - lu - jah!
Al - le - - lu - ja, Al - le - lu - ja!

CHORUS.



The Good Shepherd. Continued.

7

No. 2. DUETTO.

Con moto.
SOPRANO I. SOLO.

Be - hold, my Lord hath been ta - ken a - way by night. Oh, where have you laid our
Tu - le - runt Do - mi-num me - um, tu - le - - - runt et nes - ci-o u - bi

SOPRANO II. SOLO.

Manual.

ORGAN
OF
PIANO FORTE
pp

Mas - ter's precious bo - dy?
po - - su - e - runt e - um.

If thou hast remov'd him, tell me, where he is
Si tu su-stu-li-sti e - - um, di - - ci-to

cres.

Behold, my Lord hath been
Tu-le-runt Do-mi-num

hidden, If thou hast remov'd him, tell me, where he is hid-den, that I may seek him, Be -
mi - hi, si tu su-stu-li-sti e - - um, di - - ci-to mi - hi, et e - go tol - lam, Tu -

The Good Shepherd. Continued.

ta - ken..... a - way by night. Oh, where have you laid our Master's pre - cious
me - um..... et nes - ci - o, et nes - ci - o u - bi po - su - e - runt

hold, my Lord has been ta - ken.... a - way by night. Oh, where have you laid our Master's pre - cious
le - runt Dominum me - um.... et nes - ci - o, et nes - ci - o u - bi po - su - e - runt

f bo - dy? Where have you laid our Master's pre - cious bo - dy? *p* If thou hast remov'd him, tell me, where
e - um, et nes - ci - o u - bi po - su - e - runt e - um. Si tu su-stu-li - sti e - um di -

f bo - dy? Where have you laid our Master's pre - cious bo - dy?
e - um, et nes - ci - o u - bi po - su - e - runt e - um.

.... he is hid - den. Behold, my Lord hath been
.... ci - to mi - hi. Tu - le - runt Dominum

If thou hast remov'd him, tell me, where he is hid - den. Behold, my Lord hath been
Si tu su-stu-li - sti e - um, di - ci - to mi - hi. Tu - le runt Dominum

The Good Shepherd. Continued.

9

ta - ken a - way by night. Oh, where have you laid our Master's pre - cious bo -
me - um, tu - le - - runt et nes - ci - o u - bi po - su - e - - runt e -

ta - ken a - way by night. Oh, where have you laid our Master's pre - cious bo -
me - um, tu - le - - runt et nes - ci - o u - bi po - su - e - - runt e -

dy? If thou hast remov'd him, tell me, If thou hast remov'd him tell me, where he is
um. Si tu su-stuli - sti e - um, si tu sustu-li - sti e - um, di - ci - to

dy? If thou hast remov'd him, tell me, Oh tell me, where he is
um. Si tu sustu-li - sti e - um, e - um, di - ci - to

hidden, that I..... may seek him, that I may seek him.
mi - hi, et e - go tol - lam, et e - go tol - lam.

hidden, that I..... may seek him, that I may seek him.
mi - hi, et e - go tol - lam, et e - go tol - lam,

The Good Shepherd. Continued.

No. 3.

ALTO SOLO.

Je-sus from death is a - ris - en! Je-sus from death is a - ris - en!
 Sur-re - xit Chri - stus spes me - a! Sur-re - xit Chri - stus spes me - a!

ORGAN OR PIANO-FORTE.

No. 4. CHORUS.

Allegro Molto.
 SOPRANO I.

From death is Je-sus a - ris - en, from death is Je - sus a - ris - en. To Ga-li -
 Sur - re - xit Christus spes me - a, sur - re - xit Chri - stus spes me - a. Præ - cedet

SOPRANO II.

From death is Je-sus a - ris - en, from death is Je - sus a - ris - en. To Ga-li -
 Sur - re - xit Christus spes me - a, sur - re - xit Chri - stus spes me - a Præ - cedet

ALTO I.

From death is Je-sus a - ris - en, from death is Je - sus a - ris - en.
 Sur - re - xit Christus spes me - a, sur - re - xit Chri - stus spes..... me - a.

ALTO II.

From death is Je-sus a - ris - en, From death is Je - sus a - ris - en.
 Sur - re - xit Christus spes me - a, sur - re - xit Chri - stus spes me - a.

f PIANO-FORTE.

Ped.

The Good Shepherd. Continued.

11

lee he goes be-fore ye, to Ga-li-lee he goes be-fore..... ye, to Ga-li-
vos in Ga-li-lae - am, praece-det vos in Ga-li-lae - am, prae-ce-det

lee he goes be-fore ye, to Ga-li-lee he goes be-fore..... ye,
vos in Ga-li-lae - am, praece-det vos in Ga-li-lae - - am,

To Ga-li-lee he goes be-fore ye, to Ga-li-lee he goes be-fore ye, to Ga-li-
Prae-ce-det vos in Ga-li-lae - am, praece-det vos in Ga-li-lae - am, in Ga-li-

To Ga-li-lee he goes be-fore ye, to Ga-li-lee he goes be-fore ye, to
Prae-ce-det vos in Ga-li-lae - am, praece-det vos in Ga-li-lae - am, prae-

lee, to Ga-li-lee, to Ga-li-lee. From death is Je-sus a-ris-en, from death is
vos, praece-det vos, prae-ce-det vos. Sur-re-xit Chri-stus spes me-a, sur-re-xit

to Ga-li-lee, to Ga-li-lee he goes be-fore ye. From death is Je-sus a-ris-en, from death is
praece-det vos, prae-ce-det vos in Ga-li-lae - am. Sur-re-xit Chri-stus spes me-a, sur-re-xit

lee, to Ga-li-lee he goes be-fore ye. From death is Je-sus a-ris-en, from death is
lae - - am, praece-det vos in Ga-li-lae - am. Sur-re-xit Chri-stus spes me-a, sur-re-xit

Ga-li-lee he goes be-fore ye. From death is Je-sus a-ris-en, from death is
ce-det vos in Ga-li-lae - - - - am. Sur-re-xit Chri-stus spes me-a, sur-re-xit

The Good Shepherd. Continued.

Je - sus Christ..... a - ris - en. Hal - le - lu -
 Chri - stus spes..... spes me - a. Al - le - lu -

Je - sus Christ..... a - ris - en. Hal - le - lu -
 Chri - stus spes..... spes me - a. Al - le - lu -

Je - - - sus, a - ris - en, Hal - le - lu - jah, Hal - le - lu - jah,.....
 Chri - - - stus, spes me - a, Al - le - lu - ja, Al - le - lu - ja,.....

Je - sus, Christ..... a - ris - en, Hal - le - lu - jah, Hal - le - lu - jah,.....
 Christus, spes..... spes me - a, Al - le - lu - ja, Al - le - lu - ja,

jah, Hal - le - lu - jah..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.....
 ja, Al - le - lu - ja..... Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.....

jah, Hal - le - lu - jah..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.....
 ja, Al - le - lu - ja..... Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.....

Hal - le - lu - jah,..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,.....
 Al - le - lu - ja,..... Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.....

Hal - le - lu - jah,..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,.....
 Al - le - lu - ja,..... Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.....

13

..... Halle-lu-jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le -
Al-le-lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le -

..... Halle-lu-jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah,
Al-le-lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al-le - lu - ja,

..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

..... Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
Al - le - lu - ja, Al - le - lu - ja, Al - le -

- - - lu - jah, Hal - le - lu - jah, Halle-lu - jah,
lu - jah, Al - le - lu - ja, Alle-lu - ja,

- - Halle-lu - ja, Hal - le - lu - jah, Hal - le - - - lu -
Al-le-lu - ja, Al - le - lu - ja, Al - le - - - lu -

.... Halle - lu - jah, Hal - le - lu - jah, Hal - le - - - lu -
Alle - lu - ja, Al - le - lu - ja, Al - le - - - lu -

- - lu - jah, Halle-lu-jah, Halle - lu - jah, Hal - le - lu - jah,
- - lu - ja, Al-le-lu - ja, Al-le - lu - ja, Al - le - lu - ja,

The Good Shepherd. Concluded.

15

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are as follows:

Soprano: jah, Hal-le-lu-jah, Hal-le-lu - jah, . . . Hal-le-lu - jah,
 ja, Al - le - lu - ja, Al - le - lu - ja, . . . Al-le - lu - ja,
 jah, Hal-le-lu - jah, Halle-lu - jah, . . . Halle-lu - jah, . . . Hal-le - lu-jah, Halle-lu-
 ja, Al - le-lu - ja, Al-le - lu - ja, . . . Al-le - lu - ja, . . . Al - le - lu - ja, Al - le - lu -
 jah, Hal - - le - - lu - jah, Hal-le-lu - jah . . . Hal-le - lu - jah,
 ja, Al - - le - - lu - ja, Al - le - lu - ja, . . . Al - le - lu - ja,
 jah, Hal - - le - - lu - - jah, Halle-lu - jah, . . . Hal - le - lu - jah,
 ja Al - - le - - lu - - ja, Al - le - lu - ja, . . . Al - le - lu - ja,
 jah, Hal - le - lu - jah, Hal-le-lu - jah, . . . Hal - le - lu - jah!
 ja Al - le - lu - ja, Al - le - lu - ja, . . . Al - le - lu - jah!

Second system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are as follows:

Soprano: Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu - jah, . . . Hal - le - - lu - jah!
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, . . . Al - le - lu - jah!
 jah, . . . Hal-le-lu - jah, . . . Hal-le-lu - jah, Hal - le - lu - jah!
 ja . . . Al - le - lu - ja, . . . Al - le - lu - ja, Al - le - - lu - ja!
 Hal-le-lu - jah, Hal-le-lu-jah, Hal-le-lu - jah, Hal - le - lu - jah!
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - - lu - ja!
 Hal-le-lu - jah, Hal-le-lu-jah, Hal-le-lu - jah, Hal - le - lu - jah!
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - - lu - ja!

THEE PROMINENT MUSICAL JOURNALS, PUBLISHED BY OLIVER DITSON & CO., BOSTON.

Ditson & Co's Musical Monthly.

Price per Year, \$2.00. Per Copy, 25 Cents.

The sole object of this valuable Monthly is to furnish, twelve times a year, to its patrons, a large quantity of really good and popular Music, not too difficult, but such as average players and singers can conquer.

No pretense is made of furnishing the musical news.

DITSON & Co. are possessors of a large number of valuable plates. They are valuable for this reason: When songs and pieces are first published, no one can foretell their success or failure. They are, therefore, at first printed from engraved plates, a nice and not very expensive way. The process of printing from these plates is quite a slow one, and when music becomes an assured success, its notes are set in type form and stereotype plates are cast from them, and these plates are permanently preserved. It will be seen that a stereotype music plate, as a rule, must have good music on it.

The MUSICAL MONTHLY contains in each number, 20 pages of Popular Music, selected from the stock of plates just described.

The contents of a few numbers are here given:

Ditson's Musical Monthly No. 1, contains,

1. Down South. Ballad..... W. S. Hays
2. Old Home, far away..... H. Tucker
3. Angels are near..... H. Glover
4. Unforgiven..... J. Stroman Torry
5. Blushing Morn Polka Redowa..... Carl Meyer
6. Whispering Mazurka..... C. Kinkel

Ditson's Musical Monthly No. 2, contains,

1. Cow Bells in the Lane. Song & Chorus..... W. S. Hays
2. Weep not, Mother. Song & Chorus..... J. E. Stewart
3. Pity our Tears. Song & Chorus..... H. Tucker
4. Massa, I've come home to die. S'g & Cho. H.P. Danks
5. Little Scamp's Polka..... C. Kinkel
6. Unique Galop..... H. Cadmus

Ditson's Musical Monthly No. 3, contains,

1. The old Gate on the Hill..... W. S. Hays
2. Down among the Daisies..... C. H. Whiting
3. Old Massa's dead..... J. E. Stewart
4. My Father's House..... F. Gumbert
5. The Flash Galop..... C. Mora
6. Time's Up Quickstep..... C. Kinkel

Ditson's Musical Monthly No. 4, contains,

1. Eily Darling..... W. S. Hays
2. Picking Cherries..... H. Millard

3. Speak to her gently..... J. E. Stewart
4. Darling Kate..... W. S. Hays
5. Secret Love..... J. Resch
6. Tommy's Mazurka..... C. Kinkel

Ditson's Musical Monthly No. 5, contains,

1. Nellie Brown. Song & Chorus..... W. S. Hays
2. Happy Hours..... H. Millard
3. Guess Who..... F. Howard
4. Wandering Minstrels..... Mrs. C. C. Hunn
5. Little Beauty Schottische..... C. Kinkel
6. Nocturne. (Dream of the Past)..... J. W. Turner

Ditson's Musical Monthly No. 6, contains,

1. Only a Flower there..... W. S. Hays
2. Why linger at the Stile..... H. Tucker
3. Awfully Awful. Comic..... G. W. Hunt
4. March of Men of Harlech. 4 Hands..... B. Richards
5. Nalad's Barcarolle..... E. Mack
6. Grandma's Waltz. (Easy)..... C. Kinkel

The above 6 numbers will serve as samples of the whole. The pieces included may be procured separately for from 30 to 60 cts. each.

Price of all the pieces at retail, . . . \$13.15
Price as contained in these numbers, . . . 1.50
Price of pieces for a year, at retail, about 25.00
Price of pieces for a year's subscription, . . . 2.00

Ditson & Co's Octavo Choruses and Sacred Selections.

The Octavo form has become quite a favorite one for Oratorios, Cantatas, Part Songs, &c., and is generally adopted for separate choruses, &c. This Monthly is nothing more than an aggregation of these separate Choruses or Glees, Sacred and Secular, at a reduced price, as follows:

For one Year, post-paid, . \$2.00

For Five Copies, one year, 7.50

The last manner of subscribing is a very good one for Quartet Choirs, and for Musical Families, who get, monthly, a choice and entertaining selection which will enliven musical evenings till the next magazine appears.

The contents of a few numbers will indicate the character of the whole. There is no "news" in these books, and No. 1 is, of course, as fresh and new as No. — (the last one issued.)

Contents of No. 1.

- | | |
|---|------------------------------------|
| 1. Ye Shepherds tell me.
A charming Pastoral Trio. | Price Separate.
Massinghi. 6cts |
| 2. When Evening's Twilight.
Four-Part Song. | Hatton. 6 " |
| 3. Awake, Æolian Lyre.
Classic Glee. | Danby. 6 " |
| 4. Praise the Lord, O my Soul.
Fine Anthem, arranged from Haydn. | Oliner. 12 " |

Contents of No. 2.

- | | |
|---|------------------|
| 1. Hark! the Lark.
Words from Shakspeare. Classic Glee. | Dr. Cooke. 8 cts |
| 2. From Oberon in Fairy Land.
Fairy like and beautiful. | Sterens. 12 " |
| 3. Incline thine Ear to me.
Solo and Quartet. Harmonized by Novello. | Himmel. 8 " |
| 4. Come Holy Ghost, Creator.
A Hymn-Anthem of impressive quality. | Haydn. 8 " |

Contents of No. 3.

- | | |
|--|----------------|
| 1. Good Night, Beloved.
Longfellow's Words. Charming Serenade. | Pinsuti. 6 cts |
| 2. You stole my Love! Fy, fy-a.
An ancient theft, which dates 1553. | McFarren 6 " |
| 3. Sweet is thy Mercy.
Treble Solo and Chorus. | Barnby. 6 " |
| 4. O House of Jacob.
A Motet of some difficulty. | Gilbert. 8 " |

Contents of No. 4.

- | | |
|--|-------------------------|
| 1. Flowers.
A dainty poem with sweet music. | Agnes Zimmerman. 12 cts |
| 2. Morning Invitation.
A 3-part Glee, for boys, girls or ladies voices. | Feezie. 8 " |
| 3. O, Lord, how manifold.
A fine thanksgiving Anthem. | Barnby. 12 " |

Contents of No. 5.

- | | |
|---|-----------------|
| 1. A Spring Song.
8 pages. Words from the "After glow." | Pinsuti. 10 cts |
| 2. Cuckoo.
Longfellow's words to impressive music. | Anderton. 6 " |
| 3. Abide with me.
One of the best of hymns, well harmonized. | Allen. 8 " |

Contents of No. 6.

- | | |
|--|-----------------------|
| 1. The Alpine Echo.
Full of sweet echo music. | Emerson. 6 cts |
| 2. Fairy Song.
Queen Mab trips lightly through it. | Agnes Zimmerman. 10 " |
| 3. Finland Love Song.
A song of endless summer days. | Hiles. 6 " |
| 4. Jesus, Word of God. (Ave Verum).
Many more than the above have been issued, but these will suffice to show the sterling character of the music furnished, and its convenient form. | Mozart. 6 " |

Dwight's Journal of Music.

ISSUED EVERY OTHER SATURDAY, BY OLIVER DITSON & CO.

Price per Year, \$2.00.

This veteran magazine has now reached its XXXVIII Volume, and has nearly reached the 1000th Number, all with the same editor, and with its columns under his exclusive control.

The publishers reserve only the cover pages, and furnish, in addition, but one inside column; in which column they insert brief and accurate descriptions of the music published during the preceding few days. These announcements are of special value to teachers, as by them they may confidently select music for their pupils. The practical teacher who writes these has constantly this use in mind.

"Dwight's Journal of Music"

makes no pretence of furnishing a large quantity of music. The four pages of notes that always accompany it are of value, as they are taken serially from important works. But the chief worth of the papers is in its reading columns. Lovers of thoroughness, lovers of really high-class and worthy music, music-students anxious to form a taste in accord with that of the best musicians; the best musicians, either vocalists or instrumentalists; conscientious composers; and, in short, all the best class of the musical community will feel quite at home in the columns of Dwight. In the same columns, musical quackery, musical charlatanism, and all kinds of flat and slippery composers and compositions are promptly condemned.

This sternness and this high standard it is true, limit the number of the readers of the Journal, but the circle of true and select musicians will continue to prize it.

A statement of the musical Bill of Fare contained in one number of "Dwight's" will, perhaps, best indicate its value to students and amateurs.

Dwight's Journal No. 967 commences with a Biographical sketch of Berlioz, a composer and conductor often heard of, and yet little known.

A great worker, a prominent writer, and in the estimation of some, one of the great masters in music, this sketch of his life, and this list of his published works is well worth studying. This occupies 4 columns, after which we have a column and a half occupied with an account of the "Bach Choir" in London, which choir occupies itself principally with the works of the hearty old master.

After this we have various extracts from papers in Italy and elsewhere, noticing Verdi's new Requiem, which is one of the recent sensations. In another part of our Journal we have a sensible editorial on this and other Requiems.

A letter from Berlin notices the death of Hermann Kuester, Musical Director and Court Cathedral Organist at Berlin, and a sketch of the 60 years of this worthy and successful player and writer.

After all this John Himmelsbach gives the latest musical news from Leipzig, so that we may enjoy its concerts, without the discomforts of a sea voyage. Then follows

an extensive list of the musical material used in the instructive course at Wellesley College, which has acquired a Five Years Course in Music.

In addition to all this, (which would seem to be sufficient for one number) we are now introduced to the more recent concerts in Boston and vicinity, as follows:

1. Concert at Sanders Theatre, Cambridge. Thomas' Orchestra was the "treat," and its performances are very fairly and fully described.
2. Miss Winslow's Second Pianoforte Recital. Miss Winslow, a near relative of the heroic commander of the Kearsarge, is gaining laurels as a conqueror of musical difficulties. This notice of the "charming young pianist" is a good one and well deserved. Miss Lillian Bailey is also rewarded with praise.
3. Miss Fanny Kellogg's Concert. Mr. B. J. Lang and others assisted. A good and appreciative description.
4. Miss Emma C. Thursby's Concert. Miss Thursby is a decided concert favorite, and this "Complimentary concert" is properly complimented.
5. Mr. Wm. H. Sherwood's Concerts. Programmes and descriptions are given. The performances of this distinguished pianist receive here the high praise they merit. Mrs. Sherwood, also an accomplished player, took part in the performances.
6. Miss Lillian Bailey's Concert. Introduces a new (but quite a favorite) young Soprano singer, assisted by Messrs. Winch, Whitney, Hayden and Lang.
7. Concerts in Chicago and Philadelphia.

Spring's Message.

(FRÜHLINGS-BOTSCHAFT.)

* Words translated from the German of Geibel, for the
Glasgow St. Cecilia Choral Society, by Mrs. Charteris Cairns.

NIELS W. GADE, Op. 85.

Allegro grazioso.

PIANO.

p *< >* *p* *f*

Ped. * *Ped.* * *Ped.* *

mf

mf

Ped. *

mf

mf *sf* *dim.*

Ped. *

* Printed by permission of the Glasgow St. Cecilia Choral Society.

Cl. Ob.

p

cres.

f

p

Ped.

sf

f

Ped.

TREBLE.

dolce. p

Oh!
Will -

ALTO.

dolce. p

Oh!
Will -

TENOR (Sve. lower).

BASS.

sf

p

Cl.

Fl.

Viol.

p dolce.

Ped.

Ped.

Ped.

wel - - come voice . . . of bal - - my spring,
 - - kom - - men, hel - - - ler Früh - lings - klang!

wel - - come voice . . . of bal - - my spring,
 - - kom - - men, hel - - - ler Früh - lings - klang!

dolce.

Oh! bal - my
 O Früh - lings -
dolce.

Oh! bal - my
 O Früh - lings -

p

sf Ped. *

mf

Oh! wel - come, Oh! wel - come voice of
 Will - - kom - men, . . will - kom - men, hel - ler

mf

Oh! wel - - come, Oh! wel - come voice of
 Will - - kom - - men, will - kom - men, hel - ler

mf

spring, Oh! wel - - come, Oh! wel - come voice of
 - - klang! Will - - kom - - men, will - kom - men, hel - ler

mf

spring, Oh! wel - - come, Oh! wel - come voice of
 - - klang! Will - - kom - - men, will - kom - men, hel - ler

dolce.

ten.

ten.

Ped. *

bal - my spring, Oh! wel - come, Oh! wel - come, Oh!
Früh-lingsklang, will - kom - men, will - kom - men, will -

bal - my spring, Oh! wel - come, Oh! wel - come, Oh!
Früh-lingsklang, will - kom - men, will - kom - men, will -

bal - my spring, Oh! wel - come, Oh! wel - come, Oh!
Früh-lingsklang, will - kom - men, will - kom - men, will -

bal - my spring, Oh! wel - come, Oh! wel - come, Oh!
Früh-lingsklang, will - kom - men, will - kom - men, will -

dim. *mf* *Ped.* *

wel - come, On win - ter's drea - ry si - lence steal - ing, Oh!
 - kom - men, nach lan - gem ban - gem Win - ter - schweigen, will -

wel - come, On win - ter's drea - ry si - lence steal - ing, Oh!
 - kom - men, nach lan - gem ban - gem Win - ter - schweigen, will -

wel - come, On win - ter's drea - ry si - lence steal - ing, Oh!
 - kom - men, nach lan - gem ban - gem Win - ter - schweigen, will -

wel - come, On drea - ry si - lence steal - ing, Oh!
 - kom - men, nach ban - gem Win - ter - schweigen, will -

Ped. *

wel - come bal - my spring! New life . . thro' whisp'ring woods re -
 - kom - men, Frühlingsklang! Nun rührt der Saft sich in den

wel - come bal - my spring! New life . . thro' whisp'ring woods re -
 - kom - men, Frühlingsklang! Nun rührt der Saft sich in den

wel - come bal - my spring! New life . . thro' whisp'ring woods re -
 - kom - men, Frühlingsklang! Nun rührt der Saft sich in den

wel - come bal - my spring! New life . . thro' whisp'ring woods re -
 - kom - men, Frühlingsklang! Nun rührt der Saft sich in den

Ped. *

- veal - - ing, While in the soul . . . thine e-choes ring, . .
 Zwei - - gen und in der See - - le der Ge - sang, . . *p dolce.*

- veal - - ing, While in the soul . . . thine echoes ring, Hope
 Zwei - - gen und in der See - - le der Ge - sang, Es
p dolce.

- veal - - ing, While in the soul . . . thine echoes ring, Hope
 Zwei - - gen und in der See - - le der Ge - sang, Es

- veal - - ing, While in the soul . . . thine echoes ring,
 Zwei - - gen und in der See - - le der Ge - sang,

Cor. *p dolce.*
Viola.

wan - - ders through new blos - - soms
 wan - - delt un - - ter Blü - - ten

wan - - ders, wan - - ders through new blos - soms
 wan - - delt un - - ter Blü - - ten

p dolce.

Hope wan - ders through new blos - - - soms
 Es wan - delt un - ter Blü - - - ten

dolce. p

Hope . . . wan - - - ders
 Es . . . wan - - - delt

stray - ing, wan - - ders
 - bau - men, wan - - delt

stray - ing, Hope wan - ders . . through new
 - bau - men, Es wan - delt . . un - ter

stray - ing,
 - bau - men,

p

through new blos-soms stray-ing, O'er fields . . . with spring-ing
 un - ter Blü - ten - bäu - men die Hoff - nung ü - ber's

through new blos - - soms stray - - ing, O'er fields with springing
 un - ter Blü - - ten - bäu - - men die Hoff - nung über's

blos - - soms stray-ing, O'er fields . . . with spring-ing
 Blü - - ten - bäu - men die Hoff - nung ü - ber's

O'er fields . . . with spring-ing
 die Hoff - nung ü - ber's

cres. mf

ver - - dure bright; Her ro - sy smile o'er
 grü - - ne Feld; ein wun - der - sa - mes

ver - - dure bright; Her ro - sy smile o'er
 grü - - ne Feld; ein wun - der - sa - mes

ver - - dure bright; Her ro - sy smile o'er
 grü - - ne Feld; ein wun - der - sa - mes

ver - - dure bright; Her ro - sy smile o'er
 grü - - ne Feld; ein wun - der - sa - mes

dim. p dim. pp

na - - ture play - ing, Bathes now the dream - ing
 Zu - - kunfts - träu - men fließt wie ein Se - - gen

na - - ture play - ing, Bathes now the dream - ing
 Zu - - kunfts - träu - men fließt wie ein Se - - gen

na - - ture play - ing, . . . Bathes now the dream - ing . . .
 Zu - - kunfts - träu - men . . . fließt wie ein Se - - gen . . .

na - - ture play - ing, Bathes now the dream - ing
 Zu - - kunfts - träu - men fließt wie ein Se - - gen

Ped. * Ped. * Ped. * Ped.

world in . . . light. Oh, wel - - come voice . . . of
 durch die . . . Welt. Will - kom - - men, hel - - ler

world in light. Oh, wel - - come voice . . . of
 durch die Welt. Will - kom - - men, hel - - ler

world in . . . light.
 durch die . . . Welt.

world in light.
 durch die Welt.

pp

cres.

mf

bal - my spring, Oh! wel - come, oh! wel - come voice of
 Früh - lings - klang! will - kom - men, will - kom - men, hel - ler

mf

bal - my spring, Oh! wel - come, oh! wel - come voice of
 Früh - lings - klang! will - kom - men, will - kom - men, hel - ler

mf

Oh! wel - come, oh! wel - come, oh! wel - come voice of
 Will - kom - men, will - kom - men, will - kom - men, hel - ler

mf

Oh! wel - come, oh! wel - come, oh! wel - come voice of
 Will - kom - men, will - kom - men, will - kom - men, hel - ler

f

bal - my spring, Oh! wel - come, oh! wel - come, On
 Früh - lings - klang, Will - kom - men, will - kom - men, nach

bal - my spring, Oh! wel - come, oh! wel - come, On
 Früh - lings - klang, Will - kom - men, will - kom - men, nach

bal - my spring, Oh! wel - come, oh! wel - come, On
 Früh - lings - klang, Will - kom - men, will - kom - men, nach

bal - my spring, Oh! wel - come, oh! wel - come, On
 Früh - lings - klang, Will - kom - men, will - kom - men, nach

dim. *mf*

win - - ter's drea - - ry si - lence steal - ing, Oh!
 lan - - gem, ban - - gem Win - ter schwei - gen, will -

win - ter's drea - - ry si - lence steal - ing, Oh!
 lan - gem, ban - gem Win - ter schwei - gen, will -

win - ter's drea - ry si - - lence steal - - ing, Oh!
 lan - gem, nach ban - gem Schwei - - gen, will -

win - ter's drea - - ry si - lence steal - ing, Oh!
 lan - gem, ban - - - - gem Schwei - gen, will -

wel - come, bal - my spring!
 kom - - men, Früh - lings - klang!

wel - come, bal - my spring!
 kom - - men, Früh - lings - klang!

wel - come, bal - my spring!
 kom - - men, Früh - lings - klang!

wel - come, bal - my spring!
 kom - - men, Früh - lings - klang!

Ped. * Ped. *

Then cast a - way the chain of sor-row, Oh crea-ture that con -
 So wirf denn ab was mit Be-schwerden, o See - le dich ge -

Then cast a - way the chain of sor-row, Oh crea-ture that con -
 So wirf denn ab was mit Be-schwerden, o See - le dich ge -

Then cast a - way the chain of sor-row, Oh crea-ture that con -
 So wirf denn ab was mit Be-schwerden, o See - le dich ge -

Then cast a way the chain of sor-row, Oh crea-ture that con -
 So wirf denn ab was mit Be-schwerden, o See - le dich ge -

f

mf

Ped.

dolce.

- - fines thee here, Oh crea - - ture, . . . then
 - - fes-selt hielt ; o See - - le . . . wirf

dolce.

- - fines thee here, Then cast . . . a-way . . . the
 - - fes-selt hielt ; o See - - le wirf . . . denn

dolce.

- - fines thee here, then cast a - way, . . . that . . . confines, that con -
 - - fes-selt hielt, o See - - le wirf ab . . . was mit Be -

dolce.

- - fines thee here, Oh cast . . . a -
 - - fes-selt hielt ; o See - -

sor-row cast a-way, . . . oh crea-ture, cast a-
 ab . . . was dich hielt, . . . o See-le wirf denn
 chain of sor-row, then cast . . . a-way, . . . oh crea-ture, cast a-
 ab . . . was dich ge-fes-selt hielt, . . . o See-le wirf denn
 - fines, . . . that con-fines . . . thee here, cast a-
 - schwer - - den ge-fes-selt dich hielt, wirf denn
 - way, oh cast a-way, creature,
 - le, o See-le wirf denn

- way, a-way, then cast a-way, From joy-ous
 ab . . . was dich ge-fes-selt hielt; du sollst noch
 - way, a-way, then cast a-way, From joy-ous
 ab . . . was dich ge-fes-selt hielt; du sollst noch
 - way, a-way, then cast a-way, From joy-ous
 ab . . . was dich ge-fes-selt hielt; du sollst noch
 cast a-way, then cast a-way,
 ab . . . was dich ge-fes-selt hielt;

Ped. *

birds thou yet shalt bor - row, . . thou shalt bor - row Swift wings to
 wer - - den wie der Vo - gel, . . wie der Vo - gel, der mit . . . der

birds thou yet shalt bor - row, thou shalt bor - row Swift wings to
 wer - - den wie der Vo - gel, wie der Vo - gel, der mit der

birds thou yet shalt bor - row, thou shalt bor - row Swift wings to
 wer - - den wie der Vo - gel, wie der Vo - gel, der mit . . . der

From joy - ous birds thou yet shalt bor - row Swift wings to
 du sollst noch wie . . der Vo - gel wer - den, der mit der

mf

soar thro' e - - ther clear. Trust Him, who
 Schwing' im Blau - - en spielt. Der aus den

soar thro' e - - ther clear. Trust Him, who
 Schwing' im Blau - - en spielt. Der aus den

soar thro' e - - ther clear. Trust Him, who
 Schwing' im Blau - - en spielt. Der aus den

soar thro' e - - ther clear. Trust Him, who
 Schwing' im Blau - - en spielt. Der aus den

Ped. * *Ped.* * *Ped.* * *Ped.* *

Gade's "Spring's Message."

dim.

from the dark thorn sleep-ing, Calls forth the ro - - - se's
 kah - len Dor - nen - he - cken die ro - - then Ro - - - sen

dim.

from the dark thorn sleep-ing, Calls forth the ro - - - se's
 kah - len Dor - nen - he - cken die ro - - then Ro - - - sen

dim.

from the dark thorn sleep-ing, Calls forth the ro - se's
 kah - len Dor - nen - he - cken die ro - then Ro - sen

dim.

from the dark thorn sleep-ing, Calls forth the ro - se's
 kah - len Dor - nen - he - cken die ro - then Ro - sen

p

f

crim-son dye, Trust Him . . and, from thy night . . . of
 blü - hend schafft. Er kann . . und will auch dich . . . er - -

f

crim-son dye, Trust Him . . and, from thy night . . . of
 blü - hend schafft. Er kann . . und will auch dich . . . er - -

f

crim-son dye, Trust Him . . and, from thy night of
 blü - hend schafft. Er kann . . und will auch dich er - -

f

crim-son dye, Trust Him and, from thy night of
 blü - hend schafft. Er kann und will auch dich er - -

weep - ing, Thou shalt a - - wake . . . to bliss on
 - we - cken aus tie - - fem Leid . . . zu jun - ger

weep - ing, Thou shalt a - - wake . . . to bliss on
 - we - cken aus tie - - fem Leid . . . zu jun - ger

weep - ing, Thou shalt a - - wake . . . to bliss on
 - we - cken aus tie - - fem Leid . . . zu jun - ger

weep - ing, Thou shalt a - - wake . . . to bliss on
 - we - cken aus tie - - fem Leid . . . zu jun - ger

Tromboni.
 Ped. * Ped. * Ped. *

high, Trust Him, from weep - ing a - wake thou to
 Kraft, Er kann und will dich er - we - - cken zu

high, Trust Him, from weep - ing a - wake . . . thou to
 Kraft, Er kann und will dich er - we - - cken zu

high, Trust Him, from weep - ing a - wake . . . thou to
 Kraft, Er will und kann . . . dich er - we - - cken zu

high, Trust Him, from weep - ing a - wake . . . thou to
 Kraft, Er kann und will dich er - we - - cken zu

Tromboni.
 Ped. *

bliss on high.
jun ger Kraft.

bliss on high.
jun ger Kraft.

bliss on high.
jun ger Kraft.

bliss on high.
jun ger Kraft.

f

This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts have lyrics: "bliss on high." and "jun ger Kraft." The piano part begins with a forte (*f*) dynamic and includes complex chordal textures and melodic lines.

This block contains the second system of the musical score, continuing the vocal and piano parts from the first system. The vocal staves continue with their respective parts, and the piano accompaniment features intricate arpeggiated and chordal patterns.

dim.

Ped. *

Ped. *

mf

Are gloom - - y sha - dows still sur -
 Und sind . . . noch dun - kel dei - ne

mf

Are gloom - - y sha - dows still sur -
 Und sind . . . noch dun - kel dei - ne

p

Ped.

round - ing? Do wild con - flict - ing
Pfa - de, und drückt dich schwer . . die

round - ing? Do wild con - flict - ing
Pfa - de, und drückt dich schwer . . die

p

Ped. *

pow'rs . . as - sail? Do wild con -
eig' . . ne Schuld, und drückt dich

pow'rs . . as - sail? Do wild con -
eig' . . ne Schuld, und drückt dich

Ob. *p* *Ob.* *p*

pp

Ped. * *Ped.* *

Gade's "Spring's Message."

dolce.
Re - -
O

dolce.
- flet - ing pow'rs . . as - sail,
schwer die eig' - - ne Schuld : Re - -
O

- flet - ing pow'rs . . as - sail,
schwer die eig' - - ne Schuld :

cres.

p.

p.
- mem - ber, grace . . is all . . a - bound - ing,
glau - be, grö - sser ist . . die Gna - de
dolce.

Re - - mem - - ber, . .
O glau - - be, . .

p.
- mem - ber, grace . . is all . . a - bound - ing,
glau - be, grö - sser ist . . die Gna - de,
dolce.

Re - - mem - - ber, . .
O glau - - be, . .

dolce.
Tromboni.

Ped. * *Ped.* * *Ped.* *

dim.

grace . . . is all a - bound - ing, And love, whose depths can
 grö . . . sser ist die Gna - de, und un - er - gründ - lich
dim.

grace, . . . grace is all a - bound - ing, And love, whose depths can
 glau - be grö - sser ist die Gna - de, und un - er - gründ - lich
dim.

grace, . . . grace is all a - bound - ing, And love, whose depths can
 glau - be grö - sser ist die Gna - de, und un - er - gründ - lich
dim.

mf *dim.*

p *dolce.*

ne - ver fail, love, whose depths . . can
 ist . . die Huld, un - er - gründ - lich
dolce.

p

ne - ver fail, love, whose depths . . can
 ist die Huld, un - er - gründ - lich

p

ne - ver fail,
 ist die Huld,

p

ne - ver fail,
 ist die Huld,

p *dolce.* *Viol.* *p dolce.* *Fl.* *Cl.* *Cello.*

Ped. *

ne - ver fail, re - mem - ber.
ist . . die Huld die Gna - de.

ne - ver fail, re - mem - ber.
ist . . die Huld die Gna - de.

re - mem - ber.
O glau - be!

re - mem - ber.
O glau - be!

mf

f con fuoco.
Oh! let thy heart, in a - - - do - ra - tion, The bless - ed
Lass nur zu dei - nes Her - - - zens Tho - ren der Pfing - sten

f con fuoco.
Oh! let thy heart, in a - - - do - ra - tion, The bless - ed
Lass nur zu dei - nes Her - - - zens Tho - ren der Pfing - sten

f con fuoco.
Oh! let thy heart, in a - - - do - ra - tion, The bless - ed
Lass nur zu dei - nes Her - - - zens Tho - ren der Pfing - sten

f con fuoco.
Oh! let thy heart, in a - - - do - ra - tion, The bless - ed
Lass nur zu dei - nes Her - - - zens Tho - ren der Pfing - sten

f

gift . . of faith re - ceive, New life, new
vol . . len Se - gen ein, ge - trost, ge -

gift of faith re - ceive, New life, new
vol . . len Se - gen ein, ge - trost, ge -

gift . . of faith re - ceive, New life, new
vol . . len Se - gen ein, ge - trost, ge -

gift of faith re - ceive, New life, new
vol . . len Se - gen ein, ge - trost, ge -

dim. p

Ped. *

life, the spir - it's con - so-la - tion, A -
- - trost, und du . . wirst neu - ge-bo - ren aus

life, the spir - it's con - so-la - tion, A -
- - trost, und du . . wirst neu - ge-bo - ren aus

life, the spir - it's con - so-la - tion, A -
- - trost, und du . . wirst neu - ge-bo - ren aus

life, the spir - it's con - so-la - tion, A -
- - trost, und du . . wirst neu - ge-bo - ren aus

Ped. *

wait thee if thine heart . . . be -
Geist und Feu - er - flam - men

wait thee if thine heart . . . be -
Geist und Feu - er - flam - men

wait . . . thee if thine heart . . . be -
Geist . . . und Feu - er - flam - men

wait . . . thee if thine heart be - -
Geist . . . und Feu - er - flam - men

Ped. * *Ped.* * *Ped.* * *Ped.* *

lieve. Oh! let thy heart, in a - - do - ra - - tion, The
sein. Lass nur zu dei - nes Her - zens Tho - - ren der

lieve. Oh! let thy heart, in a - - do - ra - - tion, The
sein. Lass nur zu dei - nes Her - zens Tho - - ren der

lieve. Oh! let thy heart, in a - - do - ra - - tion, The
sein. Lass nur zu dei - nes Her - zens Tho - - ren der

lieve. Oh! let thy heart, in a - - do - ra - - tion, The
sein. Lass nur zu dei - nes Her - zens Tho - - ren der

p
Ped. * *Gade's "Spring's Message."*

cres. *f*

gift of faith re-ceive, the spi-rit's con - so - la - tion A -
Pfing-sten Se - gen ein, und du wirst neu - ge - bo - ren aus

cres. *f*

gift of faith re-ceive, A -
Pfing-sten Se - gen ein, aus

cres. *f*

gift of faith re-ceive, the spi-rit's con - so - la - tion A -
Pfing-sten Se - gen ein, und du wirst neu - ge - bo - ren aus

cres. *f*

gift of faith re-ceive, A -
Pfing-sten Se - gen ein, aus

cres. *f*

Ped. *

- wait . . . thee if thine heart . . .
Geist . . . und Feu - er flam

- wait . . . thee if thine heart . . .
Geist . . . und Feu - er flam

- wait . . . thee if . . . thine heart . . .
Geist . . . und Feu . . . er flam

- wait . . . thee if . . . thine heart . . .
Geist . . . und Feu . . . er flam

f

Ped. *

MAY SONG.

Robert Franz.

Allegretto con grazio.

Wel - come sweet May with flow-ers, For young and fair is

she, Twine wreaths round door and win - dow, and joyous her greeting

she,.....Twine wreaths round door and win - dow, and joyous her greeting

be..... Prepare for her..... a

Joyous her greeting, joyous her greeting be. Pre - pare for her a

Joyous her greeting, joyous her greeting be. Pre - pare for her a

be..... her greet - ing be.

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: 'be..... Prepare for her..... a', 'Joyous her greeting, joyous her greeting be. Pre - pare for her a', 'Joyous her greeting, joyous her greeting be. Pre - pare for her a', and 'be..... her greet - ing be.'.

pathway, For her the house ar - ray, Let eve - ry heart be

pathway,

pathway, For her the house ar - ray, Let eve - ry, let eve - ry heart be

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: 'pathway, For her the house ar - ray, Let eve - ry heart be', 'pathway,', and 'pathway, For her the house ar - ray, Let eve - ry, let eve - ry heart be'. A forte (f) dynamic marking is present above the third vocal staff.

MAY SONG. Continued.

gladsome, and drive all care a - way, Ah! fond heart, you should

gladsome, and drive all care a - way. Ah! fond heart, you should

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melody with eighth and sixteenth notes, and the piano part provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the vocal staves.

has - - ten, To welcome May so fair, For

has - - ten to welcome May..... so fair,..... For

has - - ten, To welcome May so fair,..... For

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The melody continues with the same rhythmic patterns. The lyrics are written below the vocal staves, with some lines using ellipses to indicate a continuation of the melody or a breath mark.

MAY SONG. Continued.

43

love's the sweet-est blos - som a - mong her flowers rare.

love's the sweetest blos - som a - mong her flow'rs, a - mong her flow'rs, a -

love's the sweetest blos - som a - mong..... her flow-ers rare, a -

a - mong her flow-ers rare, a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature has two sharps (F# and C#). The lyrics are: 'love's the sweet-est blos - som a - mong her flowers rare.' followed by 'love's the sweetest blos - som a - mong her flow'rs, a - mong her flow'rs, a -' and 'love's the sweetest blos - som a - mong..... her flow-ers rare, a -' and 'a - mong her flow-ers rare, a -'.

The love that's al - - ways con - stant, That's

mong her flow-ers rare. The love that's al-ways con - stant, That's

mong her flow-ers rare. The love that's al - ways con - stant, That's

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'The love that's al - - ways con - stant, That's' followed by 'mong her flow-ers rare. The love that's al-ways con - stant, That's' and 'mong her flow-ers rare. The love that's al - ways con - stant, That's'.

MAY SONG. Continued.

always fond and true, and like the love - ly May - time, so

always fond and true, and like, and like the love - ly May - time, so

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clef. The lyrics are written below the vocal staves.

mf con anima.
fresh and ev - er new, What use the bright - est ro - ses, Tho'

mf tenor marcato.
fresh and ev - er new, What use the bright - est ro - ses,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clef. The lyrics are written below the vocal staves. The first vocal staff has the instruction *mf con anima.* above it, and the second vocal staff has the instruction *mf tenor marcato.* above it.

MAY SONG. Continued.

45

They be ne'er so fair, Un - less their balmy breath-ing, Per -

Tho' they be ne'er so fair,

Tho' they be ne'er so fair, Un - less their balmy breath - ing, Per -

The first system of the musical score for 'MAY SONG. Continued.' It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'They be ne'er so fair, Un - less their balmy breath-ing, Per -' on the first line, 'Tho' they be ne'er so fair,' on the second line, and 'Tho' they be ne'er so fair, Un - less their balmy breath - ing, Per -' on the third line.

fume the summer air? And what the

fume,..... Per - fume the summer air? the summer air?

fume,..... Per - fume the summer air? the summer air?

fume..... the sum - - mer air? sum-mer air?

The second system of the musical score. It continues with four staves. The lyrics are: 'fume the summer air? And what the' on the first line, 'fume,..... Per - fume the summer air? the summer air?' on the second line, 'fume,..... Per - fume the summer air? the summer air?' on the third line, and 'fume..... the sum - - mer air? sum-mer air?' on the fourth line.

use..... of lov - ing, Un-less the soul that's true,
And what the use of lov - ing, Un-less the soul that's true,
And what the use of lov - ing, Un-less the soul that's true, ev-er, yes
ev - er shall keep fresh bloom - ing, The love that first it knew.
ev - er shall keep fresh bloom - ing. The love that first it knew.

English version by W. G. BAKER.

New Pieces for the Piano.

Published in the Autumn and Winter of the Years 1877-78.

CANTATAS. It is now quite a common thing for Choirs, Schools and Societies to give Cantatas (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

THE AMERICAN GLEE BOOK. (\$1.50 or \$13.50 per dozen). By W. O. PERKINS. is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glee, and also Part-songs, etc. 224 pages and more than 100 pieces.

Quadrilles.

- Mazurka Quadrille.** Violin and Piano. 3. S. Winner. 50
This is one of nine quadrilles, with a common title, giving quite a variety. Mr. Winner understands the instruments for which he arranges, and brings in no unnecessary difficulties.
- Cellier's Tower of London Quadrille.** 3. Strauss. 40
This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

Waltzes.

"Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.

- Village Belle Waltz.** C. 3. By W. F. Sudds. 30
A bright waltz, with a most agreeable sparkle to it.
- Nancy Lee Waltz and Quickstep.** Eb. 3. By C. E. Pratt. 40
Includes a favorite melody, finely arranged for the piano.
- Dream of Pleasures Waltzes.** 3. By R. H. Clouston. 60
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.
- International Rifle Match Waltzes.** 3. By C. E. Pratt. 75
Four bright waltzes, with an Introduction and a Coda. Musical riflemen will agree that Mr. Pratt has hit the mark, this time.
- No. 1. Silver Cross Waltz.** C. 3. By J. S. Knight. 30
"D. Don't forget me. Waltz. C. 3. 30
These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. R. had quite a "Strauss-like" facility in the composition of music for the dance, for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.
- Two Waltzes for 4 Hands.** By Carl Bohm, each, 40
No. 1. Grace. (La Gracieuse.) D. 3.
"2. Golden Locks. (Blonde Locken.) G. 3.
These are bright and rather easy waltzes, rendered still more bright and spirited by the 4-hand arrangement.
- Telephone Waltz.** F. 2. By J. W. Turner. 30
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.
- Valse Aerienne.** Ab. 3. By Spindler. 35
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.
- The Man in the Moon Waltz.** D. 3. By Fernald. 30
A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.

- Wedding Tour Galop.** By Louis Wallis. F. 3. 35
Quite pleasing enough to merit its pretty name. Contains a couple of glissades, and quantities of accents, staccato marks and marks of expression.
- Spring Greeting.** Galop de Bravoura. Db. 6.
By T. B. Grass. 40
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to Spring, with quantities of octaves, chromatics and arpeggios,—a sort of March wind galop.
- Wild Rose Schottische.** A. 3. By J. S. Knight. 30
The charming wild rose has here an elegant tribute of bright tones.
- Minuet by Boccherini.** A. 3. Arr. by J. Löw. 35
Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.
- First Attempt Polka.** Bb. 2. By Riley. 30
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.
- Hidden Smiles.** Mazurka Caprice. F. 6.
By Fred. Kenyon Jones. 65
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

- 5th Avenue Bell Chimes March.** A. 3. By J. A. Helfrich. 35
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.
- School Girl's March.** D. 3. By Maurizio G. Giannetti. 30
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.
- Telephone March.** G. 3. By J. W. Turner. 30
A fine march or quickstep, with a title for the times.
- Secret Love.** Gavotte. By Johann Resch. 35
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.
- Grand Turkish March.** Bb. 3. By Henry Pierre Keens. 40
As performed by Gilmore's Band at the Summer Nights' Concerts. A very spirited March, which should make its way to popularity without the endorsement of the "concerts," which, however, have given it a good "launch."
- Four Compositions by Francis Mueller.** Each, 30
No. 1. Farewell Schottische. F. 3.
Easy and pleasant practice, the only difficulty being to master a few short runs in octaves.
- Old Nick's Galop.** F. 3. By J. S. Knight. 30
Rather a wicked name for a very innocent and pretty galop.

Instructive Pieces.

These pieces are by no means only for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.

- Six Easy Sonatas.** By G. Gurlett. Each, 35
An easy Sonata is a Sonatina. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.
- Musical Nougat.** 12 Melodious pieces in the easiest Major and Minor keys, graded as to difficulty. In 3 Numbers. Each, 75
These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Liehner, and comprise:
In the 1st Number, "Blue Violets," "Reseda," "Dancing and Spinning," and "Golden Spurs."
In the 2d Number, "Evergreen," "Forget me not," "Snow-bells," and "Lilies."
In the 3d Number, "Pure White," "May Blooms," "The Prize," and "The Cypress Tree."
- The Merry Days of Youth.** Six Melodious and Instructive Pieces. By Josef. Löw. 30
No. 1. A Morning in the Woods. "Morgens in Walde." C. 3.
May serve as a specimen. It is a fine piece, and pays for the learning.

Rondos.

- The Sirens.** (Die Sirenen). Ab. 3. By Spindler. 35
The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Blüetle, in which Spindler shows his usual good taste.
- Song of the Summer Winds.** Reverie. Eb. 4. Newton. 35
The summer breezes and the whispering pines and hemlocks, suggest many restful reveries,—which are here very gracefully expressed.
- Gay Posies.** (Blümlein Tausendshön). Op. 230. C. 3. Spindler. 35
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.
- Evening Song.** Op. 85, No. 12. Bb. 4 and 3. Schumann. 25
There are two arrangements, one easier than the other, on opposite pages.
- The Chimes of Home.** F. 4. By Parker. 40
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

EMERSON'S CHORUS BOOK. By L. O. EMERSON. (\$1.25 or \$12.00 per dozen), has an admirable collection of Sacred Choruses, and an equal number of Glee, forming one of the best collections out for Societies.

CHORUS CHOIR. By Dr. E. TOURJEE. (\$15.00 per dozen), has 75 Anthems and Choruses, all of high character, and 25 Chants and Te Deums, all very appropriate for use in Church Service, as well as for the practice of Musical Societies.

Chas. H. Ditson & Co.,
843 BROADWAY, NEW YORK.

Lyon & Healy,
CHICAGO.

PUBLISHED BY
OLIVER DITSON & CO.,
BOSTON.

Sherman, Hyde, & Co.,
SAN FRANCISCO.

J. E. Ditson & Co.,
322 CHESTNUT ST., PHILA.

THE WOOD.

Geo. Vierling.

Allegretto.

f

1. The wood, the greenwood wild, Where the partridge whirrs, and the

f

2. The wood, the greenwood wild, Where the spring gales calm, fan the

f

poco rit. p dolce. f a tempo.

jays cry shrill, Where the zephyrs stir, and the bird songs trill, The

poco. rit. dolce. f

rust-ling trees, Where the flow'rs waft balm, on the soothing breeze, The

poco. rit. dolce. f

poco rit. p dolce. a tempo.

THE WOOD. Continued.

a tempo. *piu moderato.*

echo - ing sky. O there it is love-ly in

a tempo.

echo - ing sky, The wood,.....

morn-ing's prime,..... The bells in the vil-lage a -



..... The bells in the vil-lage a - far,



.....

THE WOOD. Continued.

15

far ring a chime,..... The for - est is hush'd in trust - ful

ring a chime, The for - est is hushed..... in trust - ful

The musical score for the first system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'far ring a chime,..... The for - est is hush'd in trust - ful' and 'ring a chime, The for - est is hushed..... in trust - ful'. There are dynamic markings of *pp* (pianissimo) on the vocal staves.

mood, As tho' a ca - the-dral around us stood..... The mur -

mood, As tho' a ca - thedral a - round..... us stood, The

The musical score for the second system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'mood, As tho' a ca - the-dral around us stood..... The mur -' and 'mood, As tho' a ca - thedral a - round..... us stood, The'. There are dynamic markings of *f* (forte) and *p* (piano), and tempo markings of *riten.* (ritardando) and *a tempo.*

mus - mur - ing brooklet hums earnest in

murmuring brooklet hums earnest in prayer,..... In

This system contains five staves of music. The first two staves are vocal parts with lyrics. The third staff continues the vocal melody. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

prayer,..... 'Till floats down a

'Till floats down a zephyr from

thoughtful qui - et all wait - eth there, 'Till floats down a

This system contains five staves of music. The first two staves are vocal parts with lyrics. The third staff continues the vocal melody. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

THE WOOD. Concluded.

17

zephyr from Heav'n a - bove, and wafts a blessing, a
 Heav - en a - bove, and wafts..... a
 zeph - yr from Heaven a - bove, and wafts a
 a - bove..... a

This system contains five staves. The first three are vocal staves in treble clef, and the last two are piano accompaniment staves in grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

bless - - - ing of love.....
 bless - - - ing of love, *pp* a blessing of love.....
 bless-ing, a bless - ing of love, a bless - ing of love.
 bless - - - ing of love.
 (Piano accompaniment staves)

This system contains five staves. The first three are vocal staves in treble clef, and the last two are piano accompaniment staves in grand staff. The key signature remains two flats. The music continues with the vocal lines and piano accompaniment, ending with a double bar line. The piano part includes some chords and moving lines in both hands.

FAITH IN SPRING.

Robert Franz.

Allegretto con moto.

mf

A - wakened are the breezes light, They blow and they rustle day and night, Fresh

mf

A - wakened are the breezes light, They blow and they rustle day and night, Fresh

mf.

life and new strength they ev-er give, Fresh life and new strength they

Fresh life and new strength they ev - - er

life and new strength they ever give, They blow and they rus - - tle

They rus - tle day and night, Fresh

FAITH IN SPRING. Continued.

51

The musical score is written for a vocal soloist and piano accompaniment. It consists of two systems of staves. The first system includes a vocal line and a piano line. The vocal line has lyrics: "ev-er give, new strength they ev - er, ev - er give, give, new strength they ev - - er, ev - er give, day and night new strength they ev - er, ev - er give, O per - fume fresh! O life and new strength they ev - er give,". The piano line provides harmonic support. The second system continues the vocal line with lyrics: "perfume fresh! O voi - ces glad! No more poor No more poor heart, be per - fume! O voi - ces glad! O voi - ces glad! No more poor perfume fresh!". Musical markings include "cres." (crescendo), "mf" (mezzo-forte), and "cresc." (crescendo). The key signature is one flat (B-flat), and the time signature is 4/4.

ev-er give, new strength they ev - er, ev - er give, O
give, new strength they ev - - er, ev - er give, O
day and night new strength they ev - er, ev - er give, O per - fume fresh! O
life and new strength they ev - er give, O
perfume fresh! O voi - ces glad! No more poor
No more poor heart, be
per - fume! O voi - ces glad! O voi - ces glad! No more poor
perfume fresh!

FAITH IN SPRING. Continued.

heart be dull and sad, Now all must change and
dull and sad, Now all must change and live, now all must change and
heart dull and sad, Now all must change,
live, all must change, now all must change and live, The world grows loveli-er
live, all must change,
now all must change, now all must change and live, The world grows loveli-er
live, all must change,

FAITH IN SPRING. Continued.

53

day by day, We know not what 'twill next display, New ros - es each sun - ny

day by day, We know not what 'twill next display, New ros - es each sun - ny

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

hour doth give, New roses each sunny hour will bring, Each

New roses each hour, new roses each sunny hour will bring, Each

hour doth give, New roses each sun - - ny hour will bring, Each

New ro - - ses each sun - ny hour will bring, Each

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are spread across the staves, with some lines having multiple measures. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

FAITH IN SPRING. Continued.

cres. *mf*

sun - ny, sun - ny hour doth give, Now blooms the dale,

sun - - ny

cres. *mf* *cres.*

sun - ny, sun - - ny hour doth give, Now blooms the gloomiest, deepest dale, Now

mf

Now blooms the dale

cres.

The deepest dale, Be calm, poor heart, forget thy

cres.

Be calm, poor heart, for - get thy

blooms the gloomiest, deepest dale, Be calm, poor heart, forget thy

FAITH IN SPRING. Concluded.

55

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo and style are indicated by the notation, which includes various dynamics and articulation marks.

Vocal Parts:

- Soprano:**

vale, Now all must change and live, Now all must change
- Alto:**

vale, Now all must change and live, now all must change and live,
- Tenor:**

vale, Now all must change, Now all must change, must change
- Bass:**

and live, Now all must change and live, all must change and live.

Piano Accompaniment:

- The piano part consists of two staves (treble and bass clef). It features a variety of musical textures, including chords, arpeggios, and melodic lines. Dynamics such as *f* (forte), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte) are used throughout.

Lyrics:

vale, Now all must change and live, Now all must change
 vale, Now all must change and live, now all must change and live,
 vale, Now all must change, Now all must change, must change
 and live, Now all must change and live, all must change and live.
 and . . . live.
 and live, Now all must change and live, all must change and live.

English version by Rev. W. SKEATS.

Moderato.

The musical score is written for voice and piano. It consists of two systems of staves. The first system has four staves: two for the voice (treble and bass clef) and two for the piano (treble and bass clef). The second system also has four staves: two for the voice and two for the piano. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The lyrics are: 'She stood by the cloister window, and tho't of days gone by, Of fond vows long since broken, and love that bloomed to die, Two lambkins in the fair meadow played, O'.

p
She stood by the cloister window, and tho't of days gone by, Of fond vows long since
p
She stood by the cloister window, and tho't of days gone by, Of fond vows long since
p
f broken, and *p* love that bloomed to die, *pp* Two lambkins in the fair meadow played, O
f broken, and *p* love that bloomed to die, *pp* Two lambkins in the fair meadow played, O
p

Spring so sweet, O youth betrayed, Sweet fragrance and soft mu-sic, Came wafted

Spring so sweet, O youth betrayed, Sweet fragrance and soft mu-sic, Came wafted

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has a *p* dynamic marking. The second vocal staff also has a *p* dynamic marking. The piano accompaniment has a *p* dynamic marking.

o'er the lea, And near the i-ron grating, Sighed low the Linden tree, Two

o'er the lea, And near the i-ron grating, Sighed low the Linden tree, Two

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has a *p* dynamic marking. The second vocal staff has a *pp* dynamic marking. The piano accompaniment has a *p* dynamic marking.

birdlings sat in the tree-top high, and the bright rosy clouds on the breeze sailed by.

birdlings sat in the tree-top high, and the bright rosy clouds on the breeze sailed by.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

p The for - est yonder murmurs, And gently calling seems, And full of sor - row

p The for - est yonder murmurs, And gently calling seems, And full of sor - row

p

This system continues the musical piece with two vocal staves and piano accompaniment. It begins with a piano (*p*) dynamic marking. The vocal staves have lyrics written below them. The piano accompaniment continues with similar rhythmic patterns, maintaining the G major key and 4/4 time signature.

THE NUN. Concluded.

63

list' - ning, The nun thus strangely dreams, The wind a - - lone in

list' - ning, The nun thus strangely dreams, The wind a - - lone in

pi - - ty stays, And on her fair breast a rose - bud lays.

pi - - ty stays, And on her fair breast a rose - bud lays.

English version by W. G. BAKER.

